THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

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2012 GSCA Conference, Continued

*Our coverage of the **Giant Screen Cinema Association**'s annual conference and trade show in Sacramento, CA, in September, concludes with reports on three professional development sessions.*

Wake Up to Great Marketing Ideas

The GSCA's session on marketing remains popular despite being consistently scheduled at 7:15 in the morning, after the awards ceremony and special screenings that run nearly to midnight. This year it was moderated by **Paul Wild** of the **IMAX Victoria Theater** in British Columbia, Canada.

Ron Bartsch is projection manager at the **Henry Ford IMAX Theatre** in Dearborn, MI, one of only six theaters in the world, and three in the U.S., to get a 15/70 print of the **James Cameron**'s 194-minute blockbuster, ***Titanic: An IMAX 3D Experience***. Bartsch and the theater's marketing team wanted to differentiate their theater from the nearby digital IMAX theaters that were also showing the film, and "educate the uneducated...so they don't think that the way we were presenting the film was the same way all of our competition was presenting the film." They decided to play on the prominence of the *Titanic's* grand staircase by creating a grand staircase of IMAX film. Bartsch created a time-lapse video of his staff stacking the unassembled 116 rolls of 70mm film on a long staircase in the theater. (*LF Examiner* printed a photo of the result on page 2 of the April 2012 issue.) Referring to the cost of the print, he said, "This is what a $90,000 staircase looks like."

Katy Bergwyn from the **Marbles Kids Museum** in Raleigh, NC, described the museum's marketing for **MacGillivray Freeman**'s ***To The Arctic***. She contacted the **North Carolina Zoo** in Asheboro, about 78 miles (125 kilometers) away, whose polar bears have been temporarily moved to other zoos while their habitat is being renovated. The museum took this opportunity to encourage the "zoogoers and the fans of the polar bears fans to come to our theater to see the polar bears [in the film] because that's about the only place to see them" in the state for a few years. Signs on the polar bear exhibit directed people to "North Carolina's only giant screen."

The museum also established an in-kind, pro-bono relationship with a minor-league baseball team, the Carolina Mudcats, that included joint promotions. Media partnerships resulted in billboard ads, spots on public television, and free ads in several publications. The Downtown Raleigh Alliance gave the theater 22 street banner locations that the museum can use indefinitely. An educator pre-release party

*(see **GSCA** on page 6)*

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Making *In Saturn's Rings*

From a Dream to the Giant Screen

by Stephen Van Vuuren

Eight years ago, after seeing the first pictures from the *Cassini* spacecraft's arrival at Saturn, I dreamed of what it would be like to have a motion picture camera flying through space, capturing the most amazing footage in the history of movies.

That dream is becoming reality through the immersive power of the giant screen and photographic animation techniques that took eight years to develop. Audiences will fly through space, from the Big Bang to the breathtaking ring world of Saturn, when ***In Saturn's Rings*** (formerly ***Outside In***) is released in 2014 in 15/70mm, true 1.33-ratio 4K digital, and native 4K fulldome. We are pleased to announce that *In Saturn's Rings* has signed a distribution agreement with **BIG & Digital** for world-wide release.

In Saturn's Rings began after I noticed the dearth of media coverage surrounding *Cassini*'s arrival at Saturn in June 2004. It was not aired live on any TV channel at all. In response, I wrote a one-act play about the debate of exploring space. A few months later, dissatisfied with the result, I wrote a script for a short art film that combined the play with still images from space missions, notably *Cassini*. I filmed two versions, with several script rewrites in between, but never released them, as they failed to capture the scope of space exploration.

Then one day in early 2006, while lis-

*(see **SATURN** on page 10)*

Premiering this Month
The Hobbit: An Unexpected Journey
See page 15

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Kroitor on the Future of the Giant Screen

To further memorialize Imax co-founder Roman Kroitor, who died in September, we reprint the text of a short but prescient speech he gave at the Giant Screen Consortium in Montreal in October 2003.

Thanks to **Philippe Turp** [executive director of the Giant Screen Consortium] for inviting me to say a few words. He said about ten minutes. Actually, you're even luckier. It's about six. [*To much laughter from the audience, Kroitor sets a kitchen timer to six minutes, and hangs it around his neck.*]

He also said, about 20 times (almost panicking), "Could you talk about the future?"

Roman Kroitor in 2003. (Note timer around his neck.)

Yes. I'm even more bored than you all are with how it all started. I'd love to talk about the future. Actually, you guys probably know more about it than I do. But I'll tell you what I think anyway.

First, IMAX...large format...(it will always be IMAX to me, no matter how hard I try) will live and prosper. The reason is the power and the beauty of the big image. That's what it's all about. That's why there are all those theaters and why all of you are in this crazy business.

Second, contrary to all the worriers, upresing theatrical 35mm films as a way of feeding the commercial theaters is not going to kill it. Why? It will either improve the economics of the entertainment sites, or it won't. If it doesn't, the institutional theaters will still be there and will be doing an important and expanding job. If it does, and there are more commercial theaters, there's room for everybody. Movies didn't kill live theater. TV didn't kill movies. Commercial LF won't kill educational LF. The more the merrier.

But, you ask, what about the degradation of image quality with blow-ups? Yes, it's a problem. We love the fantastic high quality full 15/70 gives us. That's why we're in the business. But don't let the perfect kill the achievable. The problem won't last. In due course, theatrical feature producers will, for many films, *shoot* the original in LF. They will then distribute in LF and 35mm and video. The director and cameraman will keep all the distribution formats in mind and design the framing so it can be reformatted as required. Right now you can do that if you are doing a CGI production, with only a little bit more work. And when high quality live-action digital shooting is up and running this will be a piece of cake for live action too.

Third, high-quality digital shooting will come as certainly as the sun rises every morning. It will make filming a lot easier. Smaller, totally quiet cameras. Practically zero stock costs. Easy to reformat. When good digital cameras are here, shooting 3D will be easy. Incredibly small 3D cameras, zero stock costs. Imagine how sensational it will be to have drama in high-quality 3D! Your favourite actress or actor, practically touchable! Three-D will explode.

Fourth, in due course LF-quality digital projection will be developed. Print costs will be zero. Theater installations will become cheaper. More and different kinds of theaters, with different audiences, will follow.

So, LF will live and prosper. As it does, I think there will be more items on the "what will happen in the future" list.

Fifth, producers are going to become smarter and more innovative. Every so often something delicious, like [**Giant Screen Films**'] ***Pulse: A Stomp***

*(see **KROITOR** on page 15)*

Mantello: Facing the Digital Revolution

by François Mantello

*This article is adapted from a speech delivered at the annual conference of the **Giant Screen Cinema Association** in Sacramento in September.*

This is an important year for **3D Entertainment**, as we are celebrating two important milestones as a giant-screen film producer and distributor.

First, it is ten years since my brother **Jean-Jacques** and I, along with our partner **Gavin McKinney**, entered this industry. We presented our first movie, ***Ocean Wonderland*** at the GSCA conference in Toronto in 2002. At that time we looked a bit like evil aliens as we presented the first GS movie shot entirely in digital. (Speaking of aliens, my thanks to **Jim Cameron**, even though he did not come to the conference this year, because he helped us by producing ***Ghosts Of The Abyss*** using the same technology, at exactly the same time, as we did with *Ocean Wonderland*.)

We did not know much about IMAX projection and our first screening in Toronto went badly because our print was not made for the shutter glasses the theater used, which resulted in a very dark image. Not good for a digital premiere. In fact, after that we had three tough months trying to sign leases. It looked as if we were dead before we started. We were a bit desperate. Were we wrong or just too early?

But sometimes life sends you signs, and seemingly small facts can change your fate. Right after the Toronto screening, a nice man came up to us in the lobby — we had no idea who he was — and said, "Great, guys. You did a good job. I like innovation and pioneers like you. So, good luck. Your work will bring new opportunities in the industry." We learned later that it was **Graeme Ferguson**, co-founder of **Imax Corporation**. I would like to thank him again for his open mind.

This encounter encouraged us to persist until we finally signed our first lease. We began establishing close relationships with many amazing people in the industry. There are not many fields in which you can become so close to your customers for all these years.

François Mantello

We learned the hard way how to distribute a movie, and we had to develop our own distribution company. After our first adventure, and with the support of our partners, we released ***Sharks***, then ***Dolphins & Whales***. And Aris, our turtle, became famous as a star. We learned how to distribute by listening to the needs of theaters, and grew our business while trying to be the best possible distributor.

The second milestone we are celebrating this year is reaching the $100 million box-office mark for our distribution company.

Back in 2002, to produce a profitable movie you had to raise free money, such as grants or sponsorships. This business model still prevails, but we came up with a new one. We fully funded the films with our own money and assumed all the risks so we could produce more quickly and, thanks to digital, at a lower cost. Our business model was a bit different from others, but it worked, even though we quickly found out that the return to the distributor from the exhibitor was very low, half of that in the Hollywood business model.

Ten years ago it worked. But today things have changed, and revenues coming back to the producers have dropped even more, putting the future production of giant-screen movies in danger. The question today is, how can a producer earn his money back? Let me give you a simple example of the economics for a producer.

Let's suppose a movie generates box office of $20 million, which is not bad. The distributor receives an average of 22% of the ticket sales from the exhibitors (although even this percentage has dropped), or $4.4 million. If you deduct marketing costs and the distributor's 25% fee, the remainder for the producer is about $3 million. But what if the film cost more than that?

You can see that a $5 million movie is economically impossible without free money or a higher box office. This is why most films have sought free money. But raising funds usually takes years. The Hollywood industry amortizes the production budget across the theatrical release, the TV release, and home video sales, and other windows, and usually ends up making money. We don't have all of these options in our industry, so we have to be profitable from theatrical revenues alone.

So far, grossing $25 million for *Ocean Wonderland*, $40 million for *Sharks* and $22 million for *Dolphins & Whales*, our business model has worked.

But about at about the time we entered the business, other changes came to the

*(see **MANTELLO** on page 14)*

CORRECTIONS

In our remembrance of Dave Millard in September, we incorrectly described Alvis Wales. He was an early employee of Sonics Associates and eventually a part owner, but was not a co-founder.

In the Oct.–Nov. issue, we misidentified Casey Stack, who spoke in the technical session at the GSCA conference. He is president of Laser Compliance, Inc., and a consultant to the Laser Illuminated Projection Association on regulatory issues.

Imax reports $15M profit in Q3

On Oct. 25, **Imax Corporation** posted its financial results for the quarter ending Sept. 30, 2012. The company reported a profit of $15 million ($0.22 per diluted share) on revenues of $80.7 million, up from a profit of $8.4 million ($0.12 per diluted share) on revenues of $67.5 million in the third quarter of 2011. For the nine months ending on Sept. 30, 2012, Imax posted a profit of $28.7 million ($0.42 per diluted share) on revenues of $206.5 million, compared to a profit of $9.2 million ($0.14 per diluted share) on revenues of $169.9 million in 2011.

The company signed agreements for 32 theater systems in Q3 of 2012, all but four of which were joint revenue sharing deals, and converted nine theaters from film to digital. In the same quarter of 2011, it had 28 signings, 18 of which were revenue shares, and two conversions. For the first nine months of the year, it has posted 93 new signings and 11 conversions, compared to 166 signings and 17 conversions in the same period of 2011.

In the third quarter of 2012, Imax installed 28 new theaters and converted five, compared to 25 installs and four conversions in 2011's Q3. For the first nine months, it installed 64 new theaters and 15 conversions in 2012, and 80 new systems and 33 conversions in 2011.

As of Sept. 30, 2012, the company's count of installed theaters was 689, and its backlog stood at 282, compared to 285 a year earlier.

In a conference call with analysts, Imax CEO **Richard Gelfond** said that the 30 films playing in IMAX theaters in 2012, including "local language content" and titles released only in certain regions, is "about the number of films we expect to have in our portfolio each year going forward." He also said that in the future the company will give guidance on new theaters, box office, and other metrics, on an annual, not quarterly, basis, and will issue press releases only for larger theater deals.

Imax share prices, which had been holding around $21.50 in the week before the report, jumped by more than a dollar on the announcement, and rose as high as $23.20 a few weeks later. However, by the time this issue was going to press in early December, the price was trading between $21.00 and $22.00

Dallas museum opens with digital

The **Perot Museum of Nature and Science** opened on Dec. 1 in a brand new building designed by architect **Thom Mayne**, with five floors of public space totaling 180,000 square feet (17,000 square meters). In addition to 11 permanent exhibit halls, a children's museum, and a state-of-the-art hall for traveling exhibitions, the museum features a 298-seat digital cinema with **Barco** 4K 3D projection onto a screen that is 19x35 feet (6x11 meters).

The Perot Museum of Nature and Science in Dallas, TX.

The museum has a three-year multi-film deal with **National Geographic** that gives the theater the right to show all Nat Geo films and "right of first refusal for exclusive local premieres and runs of all new Nat Geo releases," according to a press release. The theater will open with ***Sea Monsters 3D*** and ***Meerkats 3D***.

The museum is named in honor of **Margot** and **Ross Perot** by their five children, who donated $50 million to the institution. It is the successor to the **Dallas Museum of Nature and Science**, which was itself a merging of the Dallas Museum of Natural History, the Dallas Children's Museum, and **Science Place**, all located in the city's Fair Park, about 2.5 miles (4 kilometers) from the new site. Science Place was the site of a 323-seat IMAX Dome theater that opened in June 1996 and closed earlier this year.

Warner signs for 20 IMAX titles

Warner Bros. Pictures and **Imax Corporation** have signed a deal to release 20 WB films to IMAX theaters over the next three years. The agreement continues a partnership that began in 2003 with ***The Matrix Reloaded*** and has included more than 30 films to date, including six short-form documentaries co-produced with Imax. In addition to previously announced titles such as ***Oblivion*** (April 12), ***Star Trek Into Darkness*** (May 17), and ***Man of Steel*** (June 14), the new deal will include the following films:

Pacific Rim, a sci-fi film directed by **Guillermo del Toro** and starring **Idris Elba** and **Ron Perlman** (July 12, 2013).

300: Rise of an Empire, a sequel to 2006's ***300*** directed by **Noam Murro** (Aug. 2, 2013).

Seventh Son, a fantasy film starring **Julianne Moore** and **Jeff Bridges** (Oct. 18, 2013).

All You Need is Kill, a sci-fi thriller starring **Tom Cruise** (March 7, 2014).

Jupiter Ascending from **Lana** and **Andy Wachowski**, producers of this year's ***Cloud Atlas*** (no date).

In separate announcements, Imax said that **DreamWorks Animation**'s ***Rise of***

DEALS

the Guardians would run "for a limited engagement in select IMAX international and domestic theaters," starting on Nov. 21. Also, **Twentieth Century Fox**'s ***Life of Pi*** was released to IMAX theaters in China, Taiwan, India, South Korea, and other international markets starting on Nov. 22. And ***Les Miserables*** will play in digital IMAX theaters in the UK starting Jan. 11, 2013.

Erie, OH, theater goes digital

The **Big Green Screen** at the **Tom Ridge Environmental Center** in Presque Isle State Park in Erie, PA, has added a **Christie** 2K digital projector to its booth, which also houses a **Kinoton** 8/70 film projector. According to a press release, the 8/70 system is being kept "for occasional use to show a film when a movie title is not yet available in a digital format." A new port window was needed in the back wall of the six-year-old theater, which features a 33x45-foot (10x14-meter) screen and 175 seats. The Christie CP 2230 was installed by **R&R Technical Services** of Lutz, FL.

CGV adds 15 IMAX screens

In early November, South Korean exhibitor **CJ CGV Holdings** signed a deal with **Imax Corporation** to install an additional 15 IMAX systems in new theaters throughout China. The agreement will bring CGV's total of IMAX screens to 65 in South Korea and China.

AMC buying 4 Rave theaters

AMC Entertainment is buying four multiplexes from **Rave Cinemas**: the Festival Plaza 16 in Montgomery, AL; the Baton Rouge 16 and the **Mall of Louisiana 15**, both in Baton Rouge, LA; and the **Destin Commons 14** in Destin, FL. The last two have IMAX digital theaters. All of the 61 screens are digital, and 28 of them are 3D capable. The three cities are new markets for AMC, which was recently acquired by China's **Wanda Group** (*see The Biz, May-June 2012*).

IN MEMORIAM

Louisville Sci. Ctr.'s new name

The **Louisville Science Center** has been renamed the **Kentucky Science Center**, to help it "reach [its] full potential in engaging students, families, and businesses all around the state," said executive director **Joanna Haas** in a press release. It also reflects a resolution passed in the state legislature this year that designates the facility as the as the state's official science center. The center, which started as a natural history museum more than 60 years ago, moved into its current location in 1977, and opened its 230-seat IMAX theater in July 1988.

Ray Zone dies at 65

Ray Zone, author, filmmaker, and expert on all aspects of 3D, died of a heart attack in his home in Los Angeles on Nov. 13. He was 65. Survivors include two sons.

Zone was best known his work converting printed material to 3D, including DC Comics' *Batman 3-D*, a 1990 graphic novel by **John Byrne** for which Zone provided anaglyph 3D renderings. He produced 3D versions of over 130 comic books and was also "3D artist" for the CD package of *10,000 Days*, by heavy-metal band Tool, which featured anaglyph images and won a Grammy for best recording package in 2006.

In motion pictures, Zone was 3D supervisor for Sony's *Dark Country* in 2008, directed by and starring **Thomas Jane**. Before that, he produced ***A Better Mousetrap***, a 90-second animated 3D short that was screened in 15/70 at the **Large Format Cinema Association** conference in April 2004.

He was the author of four books on 3D, the latest, *3D Revolution*, published in August 2012. He was active in many 3D organizations, serving as president of the **National Stereoscopic Association** from 1986–88, and as vice president at the time of his death. He became general secretary of the **Stereoscopic Society of America** in 2002 and contributed many articles and columns to *Stereo World* magazine and other publications.

Ray Zone in 2004.

Following Zone's death, the NSA has established the Ray Zone Award, "an annual award for the best historical article published in *Stereo World* magazine."

Lawrence Kaufman, the current president of the NSA, said, "Ray's legacy will live on, due to his tireless life-long work for 3D as an author, publisher, historian, educator, photographer, filmmaker, and artist."

Journalist and blogger **Joe Kleiman** said, "In the world of the stereoscopic sciences and arts, there are those who have an understanding of the science and nature of the medium, and those who exhibit a pure passion for it. Ray was, if nothing else, full of passion. Not only was he a practitioner of stereo photography and 3D conversion, he was also a zealot for 3D comics and cinema, a historian, an author, an advocate, and a teacher."

Brian May, guitarist for the rock band Queen, and a fan of Victorian stereoscopy, wrote on his Web site, "Ray was a great exponent of the art and science of 3D photography, the writer of many excellent articles and books on the subject, and over a period of more than 40 years, he contributed life and illumination to the world of 3D. His sudden passing away has left the stereoscopic community stunned, and he will be sorely missed. Our sincere condolences to his family. This man is not replaceable."

Friends and colleagues are invited to a memorial service to be held at 5 pm on Dec. 16, 2012, at the **Downtown Independent Theater**, 251 S. Main Street, Los Angeles, CA, 90012. Donations may be made to a fund set up in Zone's honor at tinyurl.com/zonefund.

2012 GSCA Conference in Sacramento

Katy Burgwyn from Marbles Kids Museum.

*(from **GSCA** on page 1)*

featured producer **Shaun MacGillivray** and his wife, **Katie MacGillivray**, who has written a children's book to accompany the film.

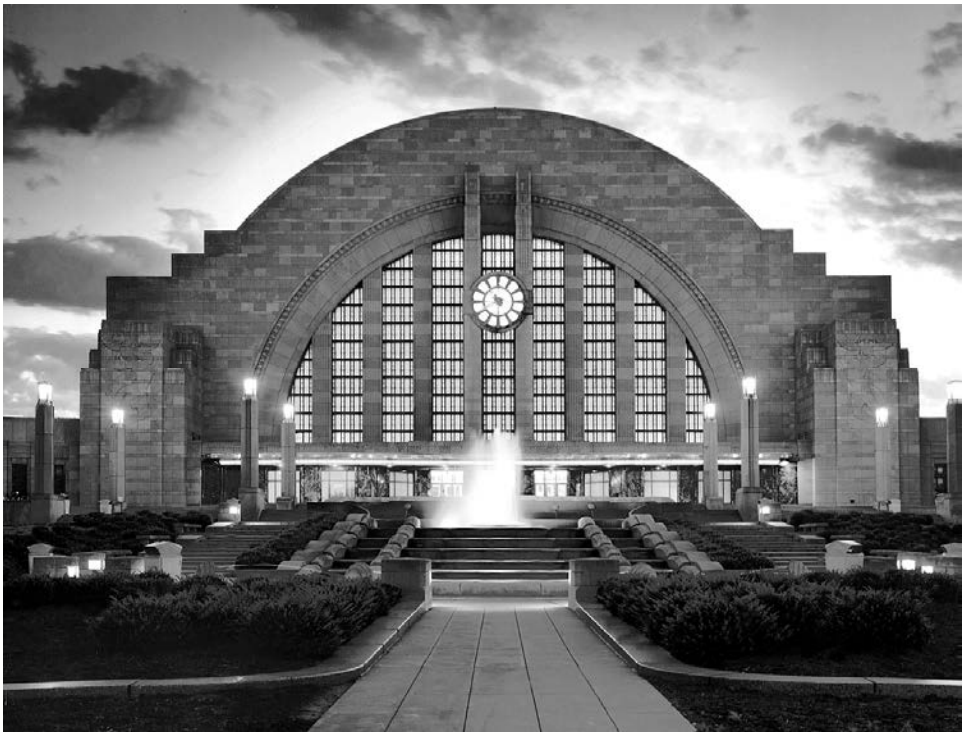
Maureen Sullivan, a science educator at the **Maryland Science Center** in Baltimore, said that although museum educators may not think of themselves as marketers, by bundling giant-screen films with classroom demos that get kids interested in science, "that's exactly what we are." Museums can help teachers get their classes to the theater by finding out what they need. MSC organized a trip to bring all of Baltimore's public school principals to the center to see what their students would get for their precious field trip funds. They also got a grant from a local foundation to pay for busses, making it that much easier for teachers to bring their classes. Sullivan explained that even small ticket discounts of $0.50 can lower the barriers.

The **Cincinnati Museum Center**'s **Dave Duszynski** told the incredible true tale of "***Rocky Mountain Express***: How To Get The Police To Your Door Because You Are So Successful." The museum is in a historic 1930s train station, and for 18 years has featured an annual event called "Holiday Junction" that includes "model train layouts, a rideable train for kids, interactive train sets, a lot of historic train layouts from Lionel and other companies, all in an 8,000-square-foot [750-square-meter] gallery." He continued, in mock annoyance, "You'd think because we're *the* iconic train building in Cincinnati, that other people would leave us alone and let us do our train thing without any competition. But no, that's not the case." Several other sites, including the zoo, a conservatory, and the local power utility, offer train-related holiday attractions. The last, Duke Energy, has set up a "huge model train layout" every year since 1946, and boasts attendance of 200,000–300,000 a year, at no charge, compared to the museum's 40,000–60,000 annual paid admissions for Holiday Junction.

For the October 2011 opening of *Rocky Mountain Express*, the IMAX Dome theater's first train film since it opened in 1990, the museum wanted to create a combo package with Holiday Junction, expanding the five-week event to eight weeks. "Simple. Great idea. It got really complicated."

Duke Energy had approached the museum earlier in the year, offering to donate the historic layout, on the condition that it remain free, as it always had been. (The power company wanted to rid itself of the expense of installing, removing, and storing the layout every year, while retaining the goodwill of downtown businesses that benefited from the holiday crowds.) The museum faced a conundrum: "Were we going to take this train set, add it to our Holiday Junction experience, and allow everybody to come in *for free*? Could we really afford to do that?"

Although it was a difficult decision, they accepted, building a permanent 7,000-square-foot (650-square-meter) exhibit, in addition to the temporary Holiday Junction space, and adding some extra historic train artifacts. The energy company sent out vouchers for four free admissions to the train exhibit to all of its customers — 99% of the Cincinnati market — with *Rocky Mountain Express* offered as a "companion experience" for an extra charge. "Hopefully we wouldn't lose our shirts."



Ohio's Cincinnati Museum Center was built as a train station in 1933.

Management anticipated a loss of $100,000 in Holiday Junction admissions, and assumed no additional income from the theater or new memberships, since in their experience, people offered a free coupon usually take advantage of it without spending on other paid attractions. They hoped to make up some of the loss with increased parking fees and retail sales.

In the end, to their surprise, museum admissions increased by $250,000, and Omnimax admissions grew by $85,000. Retail sales earned an extra $75,000, memberships yielded $80,000, and parking took in $110,000 over the budgeted amount. All in all, instead of losing $70,000, the museum took in an extra $600,000.

"So what about the police that I mentioned?" Attendance increased as the event progressed, and so did usage of the free vouchers, with most people coming on the 22nd, 23rd, and 24th of December. On the 23rd, about 20,000 people came to the experience. It was "incredibly crowded," with people were waiting more than an hour to get to the box office. As Duszynski was managing the lines, two police officers walked in and said, "You gotta do something. The traffic lines are clogging up Interstate 75." His only option was to open the parking lot for free until the interstate was cleared, losing about $10,000 in parking revenue. "It didn't matter at that point."

"The lesson is, if somebody comes to you and says, 'We'll do something that allows you to take over a major event in town, but it has to be for free,' seriously consider it, because we were really concerned, but it turned out to be a great thing for us."

Veteran giant-screen cinematographer Reed Smoot.

Pleasing Domes & 3D Flat Screens

Moderator **Daniel Ferguson**, director of ***Jerusalem 3D***, moderated a conversation with panelists **Phil Streather** of **BBC Earth**; **Stephen Low** of the **Stephen Low Company**; **Greg MacGillivray** of **MacGillivray Freeman Films**; cinematographer **Reed Smoot**; and **Melissa Butts** of **Melrae Pictures**. Ferguson asked, "is it possible to actually make a film that plays for the dome and the 3D flat screen? It sounds like a pretty simple question, and you'd say 'Sure it is,' but increasingly over the years I've had a lot of people say, 'You know, I don't think it is anymore.'" He asked the panelists what choices they make in the production process to make a film work in both kinds of theater.

Streather opened with a presentation about the "various cinematic formats, image capture formats, and screens, just as a bit of background." He compared the shapes of several film and digital frames, and the sizes and configurations of film and digital cameras being used for GS and dome films. Because the chip in most digital cameras has a 1.9 ratio instead of the 1.33 ratio of the 15/70 film frame, "If you want to put it up to a full-size four-by-three IMAX screen, you've got to chop off nearly 25% of your picture — a savage chop left and a savage chop right — to end up with a square." However this loss can be somewhat offset by advances in digital upresing technology. "Do some sharpening; do some noise reduction. It used to be a very expensive special, now it's becoming much more normal." But in the end, Streather said, "It all goes to a bag of nothing if what you've got isn't a good story. You could shoot on 15/70 film, you could have everything perfectly placed in the sweet spot, and it could be an *awful* movie. For me, the most important thing, above all the numbers and the jiggery-pokery, is

*(see **GSCA** on page 8)*

Greg MacGillivray, Phil Streather, Melissa Butts spoke about making films work in domes and 3D theaters.

Director Stephen Low.

*(from **GSCA** on page 7)*

telling a good story."

Butts described making ***Space Junk***, which used a multitude of formats, from 15/70 to CGI. She said that the challenge of shooting for the dome was far greater than shooting 3D. She said that films in the dome are "as immersive or more immersive than seeing them in 3D. There's something very special about the dome." Smoot, who shot the live action for *Space Junk*, added that "the subject needs to dictate how you handle framing and size and positioning."

MacGillivray recalled that, shortly after he made ***To Fly!*** in 1976, he and Imax's **Bill Shaw** dreamed about creating a film format twice as large as 15/70 just for domes. "What you end up doing with the dome is stretch[ing] every film grain out further, and the audience sits far closer to the screen. So you see the grain, you see the pixels, and you get less of the 'you are there' quality, which is really our selling point." Since a larger format wasn't possible, he had to do a better job of shooting for the dome, with better lenses, better film stock, and making prints straight from the original negative. And he also produced special editions specifically for domes. MacGillivray said that making digital intermediates from 4K masters are a problem. "Four-K is a *long way* away from 15/70. [Imax's chief quality officer] **David Keighley** and I would sit in a room and go, 'Oh, my god, I hate 4K.' It just looks so lacking in the sharpness and color range, and a lot of 4K images have an artificial sense of contrast or sharpening." MacGillivray said that his company earns about 50% of its revenue from dome theaters, because compared to tens of thousands of 3D theaters, domes are "a rarity, and people love to go to domes and feel they are inside a world they have never seen before."

Low said that shooting films for domes is "extremely difficult" and agreed with MacGillivray that 15/70 isn't big enough for domes, adding, "to [shoot] smaller is nonsense." He said that 3D is not compatible with domes, and complained about the cumbersome IMAX Solido 3D 15/70 camera, saying "it makes sense to go digital in 3D," because it simplifies both capture and projection. "But I don't think it makes sense to go digital in IMAX [2D] and OMNIMAX [IMAX Dome]." He lamented, "You shoot stuff and you think, 'Wow, this is the greatest 3D shot ever done, it's going to be perfect.' And it isn't. You're always sitting in that theater in rushes, shocked out of your mind." He urged filmmakers, "Make up your mind. Are you making [a dome] film? That's going to be hard enough. Or if you're shooting 3D, *that's* hard enough. Your chances of making a good film are pretty slim in both cases." Trying to shoot for both is "necessary, maybe, but it's not realistic." He concluded that the business must "be careful with 3D, that it doesn't wreck the whole industry."

Streather countered with, "It's not really an option for producers who make 3D films to say 'Well, I'm just not going to bother playing it in the dome." His 3D film, ***Bugs!*** has earned $10 –15 million in domes, and whether producers like it or not, most 3D films will be shown on domes. "And some will play on the dome better than others." So filmmakers should make the effort to make their films look as good as possible on domes.

From the audience, producer **Jonathan Barker** of **SK Films** said that "from a practical perspective, what we'd like to do and what we have to do are two different things. I'd love to make films only for the dome, or only for 3D, but you gotta do what you gotta do in this environment." He dismissed the notion that dome theaters could come together to raise $10 million for a film specifically for the dome. He described the three different masters he created for ***Flight of the Butterflies***: one for film-out to 15/70 3D, one for film -out to 15/70 domes, and one for digital cinema. (*For the full details, see the LFX interview with Barker in the September 2012 issue.*)

Smoot said that because of Ferguson's emphasis on making *Jerusalem 3D* an immersive experience, "it became necessary to adopt a hybrid approach, using state-of-the-art 3D rigs, developed by **Sean [Philips]** and our friend **Marty [Mueller]**. [They made] a beamsplitter rig that weighs 17 pounds [7.7 kilos], we put Red Epic

Sally Edwards, president of the Marbles Kids Museum.

cameras on it, which are not my favorite cameras, but made it very mobile and Steadicam-able. It was amazing." They also shot 15/70 "where it really counted," including aerial shots that were captured before Smoot came on board. In conclusion, he recalled a question period following a screening of ***Mysteries of Egypt*** in a dome theater. He was surprised that the audience didn't mind the curved distortion of the monuments and other structures, but the theater manager explained, "Our patrons love the movies we show, and they're less concerned about the issues you filmmakers are concerned about than you are. Just make films with good content, and they'll accept them."

In the question period, Low moderated his earlier position, saying that *Bugs!* and *Butterflies* both worked well in both 3D and domes, and "anything underwater... the framing is not as important, the geometry's not as important. Underwater's more forgiving. If I had to shoot with a crummy camera, I'd do it underwater."

Education and Entertainment

Moderators **Mary Nucci** of **Rutgers University** and **Shaun MacGillivray** of **MacGillivray Freeman Films** moderated a session entitled, "Maximizing the Education/Entertainment Connection."

Mike Day of the **Science Museum of Minnesota** began by praising the **National Science Foundation** not only for its funding of dozens of giant-screen films, but also for making formal evaluation a standard part of the production of many films. It also supported the practice of educator institutes that SMM developed and refined for several of its films, including ***Tropical Rain Forest*** (1992), ***The Greatest Places*** (1998), and ***Jane Goodall's Wild Chimpanzees*** (2002). Museum educators traveled to St. Paul for multi-day workshops on the films and their topics. "In essence, what we were giving them was a toolbox" that would allow them to "magnify the educational impacts" of the films in their local school districts.

The Esquire IMAX Theater in Sacramento hosted the conference.

In trying to discover why school groups had declined over the past decade, Day found that as the price of diesel fuel (used by school busses) increased, school attendance dropped. With surveys he also discovered that ticket prices were an issue and that the museum didn't always offer enough of a connection to the school curriculum. As a result, the museum revamped its school field trip program, emphasizing the product and making it easier for teachers to book a trip. Day brought together all of the various museum departments that interacted with schools — operations, call center, education — and coordinated their activities to "create experiences specific to teachers' needs." They also mapped the films and exhibits to the state science curriculum to help teachers justify the trips to their principals.

The Science Museum of Minnesota's Mike Day.

Sally Edwards is president of the Marbles Kids Museum, which five years ago took over the building (and IMAX theater) of **Exploris**, "a global learning center for older kids." In its current form, Marbles focuses on kids from three to seven years of age. However, very few GS films are made for that age range: most are aimed at upper elementary and middle school classes. "The museum experience was not going to be right for those kids." Their answer was "IMAX Learning Labs," 45-minute activities consisting of four stations at which students work in teams on various curriculum-related activities.

The museum ties its GS films to the state's curriculum standards, "and we make it very easy for teachers to see which of these learning labs, which of these films, is tied to their grade's common core." They look for "hands-on, engaging ways" to connect the films and the curricula, and also work with partners in the community who also have an interest in the subject matter: as mentioned above, the North Carolina Zoo not only helped market *To The Arctic*, but also consulted on the educational content. Edwards provided a case study of the learning lab they developed for *To The Arctic*.

*(see **GSCA** on page 14)*

Making *In Saturn's Rings*

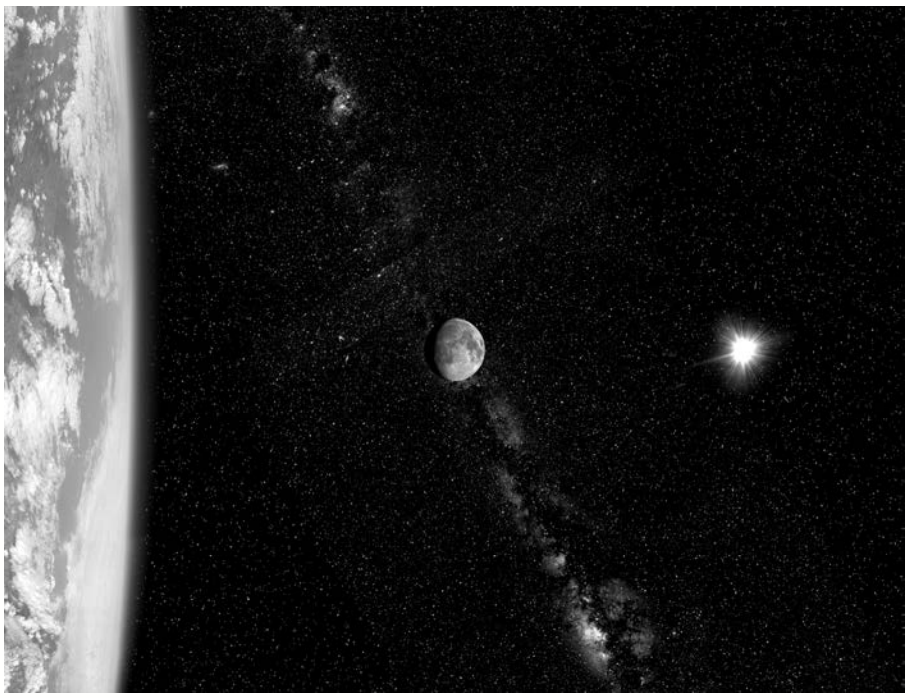
*(from **SATURN** on page 1)*

tening to a version of *Adagio for Strings* by **Samuel Barber**, I imagined creating moving images of Saturn using animation techniques I had seen in the documentary *The Kid Stays in the Picture*. I spent many long months struggling with these techniques until finally I had a breakthrough with a black-and-white HD resolution animation. At that point, I wrote a script for 12-minute narrated film for planetariums and film festivals.

Everything changed when I had a chance meeting with ***LF Examiner***'s editor, **James Hyder**, at a conference in Las Vegas. Upon learning of my film plans, he simply said, "This film should be on the giant screen." Of course, I told him it was impossible. But the next day I went to see **Imax Corporation**'s ***Magnificent Desolation*** at the **Luxor IMAX Theater**. I instantly knew James was right: this film had to be on the giant screen.

It took several years, my life savings, breakthroughs in software and desktop computing technology, but finally, I was able to make it work beyond my wildest expectations. During that period, I wrote and rewrote the script. In 2009, after my annual viewing of **Stanley Kubrick**'s ***2001: A Space Odyssey***, the film that inspired me to become a filmmaker, I pinpointed what had never worked in earlier versions of my scripts. There are only 11 minutes of dialogue in *2001*'s 140 minutes. I realized what Kubrick and writer **Arthur C. Clarke** understood: space is universal, primal, infinite. Words simply fail to convey the experience of exploring space.

I had titled the original one-act play *Outside In*, a phrase that was explained in the dialogue, and I kept that title when it became a film project. To bring new audiences and new interest to space exploration, I saw that the film would have to inspire feelings, thoughts, and questions that arise when we have a powerful experience along life's journey. I eventually came to see that the title would have to be changed. That sense was confirmed by GSCA screening surveys that showed that theaters found the name confusing.



An image from In Saturn's Rings*, composed entirely of real photographs.*

The story of the film is a simple, direct narrative. *In Saturn's Rings* is a literal journey from the Big Bang of the universe's creation, to a climactic fly-through of Saturn's system, where, in Saturn's rings, we find the most incredible of *Cassini*'s photographs — a small fuzzy blue dot — our home planet Earth.

It took me some time to come up with a name that was true to the film and met legal and other requirements. One day the title just fell out of my mouth when I was explaining the climax of the film, that same famous *Cassini* photograph of Saturn backlit by the Sun that has "Earth in Saturn's Rings." I've always been a fan of titles that reveal their true meaning at the climax of the film, and I knew that was it.

How it was made

In Saturn's Rings is composed entirely of more than a million photographs from space and historical sources, animated to full-motion without CGI, 3D modeling, or simulations. The images are all *real*, and create a powerful emotional response that is clearly evident when viewed by audiences. Many of the photographs used in the film, from Cassini images buried on obscure web servers to long-lost Apollo high-resolution aerial scans, were extremely hard to find and have been seen by only a very few people on planet Earth.

While the basic techniques used in the film were developed from the 2.5D animations used in *The Kid Stays in the Picture,* I soon found those technique failed with Saturn's rings. I also wanted to take the motion much further, well beyond a simple zoom and scale, to give a true sense of flying. So I spent countless hours researching and experimenting with various old methods, drawing on everything from perspective optical illusions used in theater and architecture to moving 2D flats from pre-CGI cinema days. I also studied the famous "Bullet-time" effect from *The Matrix* films, which uses a large array of still cameras arranged around a subject and fired off in quick succession.

Eventually I was able to develop a toolbox of techniques to cover all the scenarios that I would encounter in a "flying through space" film, without having to

SV2 Studios

resort to computer-generated pixels. This way, the film would be 100% photographs. In some scenes a single photograph is used per frame, but many frames are giant collages of thousands of photographs seamlessly arranged, then animated to create the feeling of flying. Theoretically, every shot in the film could have been done without a computer. Given a large enough room, a motion-controlled still camera rig, and hundreds of thousands of printed photographs, all on their own motion-controlled rigs, the film could have been shot entirely in-camera. Of course, there are probably not enough motion-control rigs in the whole world, and computers made it much simpler.

Going viral

By keeping to a simple, narration-free journey, the film will give audiences the experience of being an astronaut, as they take a journey that will feel real because it uses only real images. The film taps into the deepest part of man's longing to fly, to explore, to discover things never seen before. *In Saturn's Rings* also transcends boundaries, touching audiences of all backgrounds, ages, and geographic locations.

This was demonstrated shortly after I posted the first minute of footage on the Web in 2010. In early 2011, the clip went viral, generating millions of plays in hundreds of media outlets around the world, and garnering praise from major media and scientific celebrities like **Bill Nye**, host of PBS's *Bill Nye, The Science Guy*.

The exposure has led to an incredible number of passionate and dedicated volunteers, including college astronomy departments and scientists, who are now contributing hundreds and thousands of hours of labor to the film. This has allowed its scope to be expanded dramatically. Over 35 leading amateur space image processors have donated their images to the film, many representing hundreds of hours of work.

One of these is **Colin Legg**, a talented time-lapse astrophotographer from Australia, who shot a 12-day and 12-night time-lapse sequence of the dark night sky for the film, using a five-camera rig he built to create a one-of-a-kind, high-resolution sequence. Also in Australia, **Adam Kil**, by day a satellite image processor, spent months compiling image strips from the Lunar Reconnaissance Orbiter, many not yet fully processed by NASA.

Nearer to me, the astronomy department of **Guilford Technical Community College** in Jamestown, NC, has taken charge of mapping a huge amount of Hubble photographic data for use in the film's Big Bang sequence. Three more volunteers — a filmmaker from Maryland, a solar researcher from Greece, and a computer programmer from North Carolina — are helping out as well.

Work is roughly two-thirds complete and is proceeding well. My goal is to finish the film in December 2013 with an industry premiere in spring 2014. The first official teaser trailer will premiere at the **Giant Screen Cinema Association**'s Film Expo in March 2013, where I also hope to show some extended footage. At GSCA's annual conference in Ottawa in September, I will show several sections of the film in rough-cut form, as well as an updated trailer.

Stephen van Vuuren in 2008

While the core funding to finish the digital master is fully in place, I plan to start another round of crowd-sourced funding for some wish-list items, including a full orchestral recording of the score and select music licenses.

Versions for all theaters

In Saturn's Rings is being created in four formats, each of which will be available in 45– and 20–minute versions:

- A flat-screen, 1.33-ratio, 4K giant-screen version for digital and 15/70;
- A dome-optimized master for digital and 15/70;
- A native fulldome version, not stretched, converted, or modified, with true fulldome camera field-of-view;
- A digital cinema 4K/2K version in flat 1.85 aspect ratio.

While this takes longer, it insures that each and every viewer will have the best possible experience of the film.

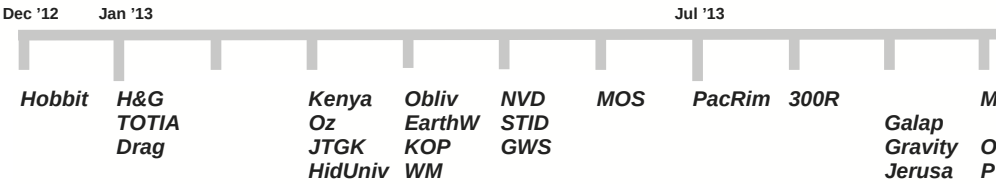
For the institutional giant-screen theater, *In Saturn's Rings* will do what GS films do well: provoke a profound emotional response and leave audience members full of questions when the credits end and the lights come on. Science centers, planetariums, and learning institutions are the perfect venues for audiences to learn more, ask more questions, and ultimately become passionately involved with space exploration.

Internet interest in *In Saturn's Rings* has been extremely strong and will only grow as the first teaser trailer is released in December. The film already has a very large social-media audience, many of whom have supported it through non-profit donations.

The support of passionate fans is why I'm so optimistic about the future of *In Saturn's Rings*. To me, it's the ultimate giant-screen film I want to see. And now I know that my own personal passion is being shared by millions around the world. Together our dream is becoming reality.

For more information, film *In Saturn's Rings* on Facebook, Twitter, and at the film's official website, insaturnsrings.com

Stephen van Vuuren is an award-winning filmmaker, musician, photographer and uber-geek. He grew up in Johannesburg, South Africa and Knoxville, Tennessee. His father purchased him a manual 35mm camera when he was 12 and his love of image-making began.



All films are 3D unless noted, and underlined titles are 2D
* New listing.
Updated information is printed in **bold**.
Unless noted, all films will run about 40 minutes.
Some titles with limited release territories are not listed.

Hansel & Gretel: Witch Hunters
Spyglass Entertainment; distributor: Paramount Pictures.; director: Tommy Wirkola; producers: Will Ferrell, Beau Flynn, Chris Henchy, Adam McKay, Kevin J. Messick; DP: Michael Bonvillain; script: Tommy Wirkola, Dante Harper; executive producers: Denis L. Stewart, Robyn Wholey. Cast: Jeremy Renner, Famke Janssen, Gemma Arterton, Thomas Mann, Peter Stormare. 120 minutes. Release: Jan. 25, 2013.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Titans of the Ice Age (formerly *The Ice Age*)
Giant Screen Films/D3D Cinema; distributor: Giant Screen Films; director: David Clark; producers: Don Kempf, Andy Wood; script: Andy Wood, ***David Clark****; DP: Reed Smoot;* ***score: Sam Cardon; executive producers: Laura Sadler, J.W. Croft.*** *Shot in 5K digital. Release: Jan. 25, 2013.*
– **Visual effects are complete.**
– **Picture is locked. Post production and sound design are under way.**

Dragons*:* ***Real Myths and Unreal Creatures*** (wt)
Productions Thalie; distributor: BIG & Digital; director: Marc Fafard; producer: Yves Fortin; DPs: Francis Henneman, Sean MacLeod Phillips; script: Marc Fafard. Cast: Max Von Sydow, Laurence Leboeuf, Serge Houde. Release: January 2013.
– October: Filmed dragon dancers in Los Angeles' China Town, completing live action photography.
– Editing is under way.

Kenya 3D*:* ***An Animal Kingdom*** (wt)
3D Entertainment Films; distributor: 3D Entertainment Distribution; director: Jean-Jacques Mantello; producer: François Mantello, Jean-Jacques Mantello; script: Elisabeth Mantello, François Mantello; score: Christophe Jacquelin. Release: March 1, 2013.

Oz: The Great and Powerful
Walt Disney Pictures; distributor: Walt Disney Pictures; director: Sam Raimi; producer: Joe Roth; DP: Peter Deming; script: Mitchell Kapner, David Lindsay-Abaire; score: Danny Elfman; executive producers: Palak Patel, Philip Steuer. Cast: Mila Kunis, Rachel Weisz,, James Franco, Michelle Williams, Zach Braff. 2D. Release: March 1, 2013.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Jack the Giant Killer
Warner Bros.; distributor: Warner Bros.; director: Bryan Singer; producers: David Dobkin, Patrick McCormick, Neal H. Moritz; DP: Newton Thomas Sigel; script: Darren Lemke, Christopher McQuarrie, Dan Studney; score: John Ottman; executive producers: Alex Garcia, Jon Jashni, Ori Marmur, Thomas Tull. Cast: Ewan McGregor, Stanley Tucci, Bill Nighy, Ian McShane, Warwick Davis. Release: March 22, 2013.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Hidden Universe: The Nature of the Cosmos
December Cinema Productions; distributor: MacGillivray Freeman Films; director: Russell Scott; producer: Stephen Amezdroz; script: Russell Scott , Russell Porter; DP: Malcolm Ludgate; executive producer: Tony Wright. Release: March 2013.
– Fall: More filming and time-lapse shooting in Chile.

Oblivion
Universal Pictures; distributor: Universal Pictures; director: Joseph Kosinski; producers: Peter Chernin, Dylan Clark, Duncan Henderson, Joseph Kosinski, Barry Levine; DP: Claudio Miranda; script: Joseph Kosinski, William Monahan, Karl Gajdusek, Michael Arndt; score: M.8.3; executive producers: Jesse Berger, Dave Morrison. Cast: Tom Cruise, Morgan Freeman, Olga Kurylenko, Nikolaj Coster-Waldau, Zoe Bell, Melissa Leo. Shot in 4K. 2D. Release: April 12, 2013.
– Film was partially shot in 15/70. Remainder will be converted to 15/70 and IMAX digital with the IMAX DMR process.
– Film will be exclusively released to IMAX theaters one week before its conventional release.

The Earth Wins
Helifilms Australia Pty Ltd.; distributor: Helifilms Australia Pty Ltd.; director: Jerry Grayson; producer: Sara Hine; co-producer: Matt Downey; script: Jerry Grayson; DPs: Warwick Field, Skip Margetts, Mike Parker, Dan Rubock. Shot in HD 2D. ***Release: April 2013.***
– **November: Filmed plate for dome versions.**
– **Editing dome and 15/70 versions is underway.**

The Kingdom of Plants
Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: spring 2013.
– Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

Watermelon Magic
Spring Garden Pictures; distributor: tba; director, producer, story: Richard Hoffmann; DP: Chase Bowman; plant photography: Tim Shepherd; score: Peter Tramo. Release: Spring 2013.
– Additional story photography was shot on farms in Pennsylvania in Summer 2012.

Napa Valley Dreams
Singular Entertainment; distributor: Singular Entertainment; director, story: Rodney Vance; producers: Rodney Vance, John Tagamolila; DP: John Tagamolila; time lapse DP: Christopher Rusin; score: Scott Greer. Shot in 5K 2D. Release: May 15, 2013.
– Fall: Will film at Hess Art Museum, and shoot low-flying aerials from a drone.

Star Trek Into Darkness
Paramount Pictures; distributor: Paramount Pictures; director: J.J. Abrams; producers: Christopher Nolan, Charles Roven, Deborah Snyder, Emma Thomas; DP: Amir Mokri; script: Roberto Orci, Alex Kurtzman, Damon Lindelof; score: Hans Zimmer; executive producers: Jon Peters, Lloyd Phillips, Thomas Tull. Cast: Henry Cavill, Amy Adams, Russell Crowe, Michael Shannon, Kevin Costner, Laurence Fishburne, Diane Lane, Jadin Gould. Release: May 17, 2013.
– Film was partially shot in 15/70. Remainder will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Great White Shark 3D (wt)
Yes/No Productions, ***Giant Screen Films, Liquid Pictures****; distributor: Giant Screen Films; directors, script, score: Stephen McNicholas, Luke Cresswell; producers: Stephen McNicholas, Luke Cresswell,* ***Don Kempf****, DJ Roller,* ***David Marks****; DP: D.J. Roller.* ***Release: May 2013.***
– **November: Filmed in Isla Guadalupe.**
– **Principal photography is complete.**

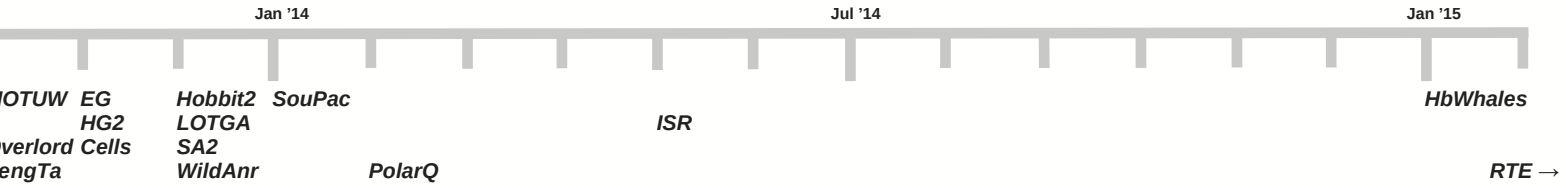
Man of Steel
Warner Bros.; distributor: Warner Bros.; director: Zack Snyder; producers: David Dobkin, Patrick McCormick, Neal H. Moritz; DP: Newton Thomas Sigel; script: David S. Goyer; score: John Ottman; executive producers: Alex Garcia, Jon Jashni, Ori Marmur, Thomas Tull. Cast: Ewan McGregor, Stanley Tucci, Bill Nighy, Ian McShane, Warwick Davis, Eleanor Tomlinson. Release: June 14, 2013.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Mysteries of the Unseen World
National Geographic, Days End Pictures; distributor: National Geographic; director: Louis Schwartzberg; porducers: Jini Durr, Lisa Truitt; DP: Sean Phillips; script: Mose Richards; executive producers: Lisa Truitt, Tim Kelly, Stanley Buchthal, Jake Eberts. Release: October 2013.
– **December: Completing live action photography in New Orleans.**

Galapagos 3D
Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; DPs: Paul Williams, Simon De Glanville; score: Joel Douek. Release: Fall 2013.
– September: Filmed whales, penguins, and sea lions at Bartolome Island.

Gravity
Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Alfonso Cuarón; producers: Alfonso Cuarón, David Heyman; script: Alfonso Cuarón, Jonás Cuarón; executive producer: Stephen Jones. Cast: Sandra Bullock, George Clooney. Release: Fall 2013.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Jerusalem 3D (wt)
Arcane Pictures/Cosmic Picture; distributor: tba; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson; script: Daniel Ferguson; DP: Reed Smoot; aerial DP: Ron Goodman; executive producers: Jake Eberts, Dominic Cunningham-Reid. Release: Fall 2013.
– **Time-lapse filming in Israel, Palestinian Territories,**



and Jordan has been postponed until January because of the security situation.
– Post-production is continuing.

Overlord*: *Normandy 1944 (wt)
N3D Land Productions; digital distributor: tbd; director: Pascal Vuong; producers: Catherine and Pascal Vuong; DP: Denis Lagrange; script: Pascal Vuong; executive producers: Catherine and Pascal Vuong. Shot in 5K. Release: Fall 2013.

A Penguin's Tale
Atlantic Productions; distributor: tba; producers: Anthony Geffen, Sias Wilson; script: David Attenborough; DP: Simon Niblett; score: James Edward Barker; executive producer: Anthony Geffen. Cast: David Attenborough. Release: Fall 2013.
– Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

The Story of Cells
Random42; distributor: Random42; director, producer: Hugo Paice; script: Ben Ramsbottom. Digital animation. Release: Fall 2013.
– About 20% of the film is complete.

Ender's Game
Summit Entertainment; distributor: Lionsgate; director: Gavin Hood; producers: Orson Scott Card, Robert Chartoff, Lynn Hendee, Alex Kurtzman, Linda McDonough, Roberto Orci, Gigi Pritzker, John Textor; script: Gavin Hood; DP: Donald McAlpine; executive producers: David Coatsworth, Deborah Del Prete, Bill Lischak, Cliff Plumer, Ted Ravinett, Mandy Safavi. Cast: Harrison Ford, Abigail Breslin, Ben Kingsley, Asa Butterfield, Viola Davis, Moises Arias. 2D. Release: Nov. 1, 2013.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

The Hunger Games: Catching Fire
Lionsgate; distributor: Lionsgate; director: Francis Lawrence; producers: Nina Jacobson, Jon Kilik; script: Simon Beaufoy. Cast: Jennifer Lawrence, Liam Hemsworth, Sam Claflin, Josh Hutcherson, Elizabeth Banks, Jena Malone, Woody Harrelson, Stanley Tucci, Willow Shields, Philip Seymour Hoffman. 2D. Release: Nov. 22, 2013.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

The Hobbit*: *There and Back Again
WingNut Films; distributor: Warner Bros.; director: Peter Jackson; producers: Carolynne Cunningham, Peter Jackson, Fran Walsh; DP: Andrew Lesnie; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; score: Howard Shore; executive producers: Callum Greene, Ken Kamins, Zane Weiner. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. 120 minutes. Release: Dec. 13, 2013.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Last of the Great Apes
nWave Pictures; distributor: nWave Pictures; director: Ben Hogarth; producer: Ben Stassen; DP: Mark Lamble; stereographer: Ben Cunningham; executive producer: Eric Dillens. 45 minutes. Release: 2013.
– August: Shooting began in the Congo.

Sammy's Adventures: Escape from Paradise
nWave Pictures; distribuor: nWave Pictures; directors: Ben Stassen, Vincent Kesteloot; producers: Ben Stassen,Caroline Van Iseghem; script: Domonic Paris; score: Ramin Djawadi; executive producers: Olivier Courson, Eric Dillens. 52 minutes. Release: 2013.
– Shortened version of animated 3D film for institutions (in US and Canada only) is complete.

Wild Antarctica 3D (wt)
Giant Screen Films, Oceans 8 Productions; distributor: Giant Screen Films, D3D Cinema; director: John Bowermaster. Release: 2013.

The South Pacific
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood. ***Release: January 2104.***
– **Jan.–Feb 2013: Filming coral reefs in Raja Ampat, Indonesia**

Polar Quest (wt)
Giant Screen Films, Science North; distributor: Giant Screen Films; director, ***writer****: David Lickley; producers: David Lickley,* ***Don Kempf****;* ***DP: Dylan Reade; score: Amin Bhatia; executive producer: Brenda Tremblay****. Release: Early 2014.*
– **July: Filmed surface, underwater, and aerials of Beluga whales at Seal River estuary in Churchill, Manitoba.**
– **August: Filmed bowhead whales, aerials, and beauty shots on Baffin Island (Pangnirtung), Nunavut, and filmed Murres colonies of Akpait.**

In Saturn's Rings
SV2 Studios; ***distributor: BIG & Digital;*** *director, producer, writer, executive producer: Stephen van Vuuren. 2D.* ***Release: Spring 2014.***
– Film is 65% complete.

Humpback Whales (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood. Release: January 2015.
– **October: filmed humpback whales in Tonga.**

Return to Everest (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood. Release: May 2016.
– **March/April 2013: Filming at Everest Base camp.**
– **Filming is 50% complete.**

L to r: DP Mark Poirier and 1st AC Philippe Prud'homme filming the "Minarets" in the Akpait National Wildlife Area in Nunavut, Canada, with the Gemini 3D camera, for Polar Quest.

Giant Screen Films

*(from **MANTELLO** on page 3)*

industry, including DMR, Imax Corporation's conversion of Hollywood features to its formats. Don't misunderstand me: I have nothing against Imax for doing this. They were doing what they thought best for their company, and as an entrepreneur, I respect that. But it has been hurting our business more and more. At first, only commercial theaters showed Hollywood movies, which reduced the number of slots for documentaries somewhat. Then some institutions started to do the same, at first only in the evenings, but soon some showed DMRs all day long for three weeks. The slots for documentaries went down and down. At the same time, attendance at theaters dropped, and as their marketing budgets fell, distributors had to do more work with no increase in our share of the revenues.

So our revenues from 15/70 theaters dropped a lot, in some cases by as much as 50% per lease. With the combination of Hollywood movies taking up more slots, theaters closing, and lower revenues for each lease, our industry is at risk.

Distributors and producers often talk about trying to change the business model. I believe that to have a sustainable industry, the split between exhibitor and distributor must evolve towards one that will allow producers to grow their business and be confident that they will be profitable and able to produce more movies. If we can't do this, I am afraid that some producers will leave the industry and new ones will be discouraged from entering.

Another important evolution has been brought about by digital technology, both in production and in exhibition. Suddenly, in just a few years, the film industry has converted to digital and digital 3D, and many major studios have announced that they will stop distributing film prints in North America by 2014. The process is moving faster than anyone expected, and before we know it, most giant-screen theaters will also be digital, and film stock will just disappear.

Digital has many advantages for exhibitors, including lower operating costs and greater programming flexibility. At the same time it should allow more producers to enter the business. But will digital giant-screen theaters become like big TVs, showing more and more programs that originated as TV shows?

I believe that distributors and theaters will have to become gatekeepers, working closely with new digital producers to make sure that the movies they show are suitable for the needs of the industry. We need to strike the right balance between education and entertainment, bringing all the right educational tools to bear, and making films that will be mutually successful for theaters and producers, while differentiating them from the Hollywood movies.

A benefit of digital is that it will bring more diversity as well as new revenue streams for producers, to compensate for those we are losing from GS theaters. Digital versions for smaller theaters, 20-minute versions, TV, Blu-ray, and others can help restore the profitability of our films, although they make our business model more complex.

Facing the revolution of the digital era is not easy, but I hope that together we will find the way to evolve the business model so that producers and exhibitors can insure the future of giant-screen movies for many more years.

François Mantello is president of 3D Entertainment and co-director of six giant-screen films, including Ocean Wonderland, Air Racers, *and* Kenya 3D: Animal Kingdom, *which will be released in March 2013.*

*(from **GSCA on** page 9)*

Valerie Knight-Williams is an expert on evaluating health and science education media and outreach projects, and focused her talk on developing outreach programs for GS films. She pointed out that the only relevant published study on the educational impact of GS films was **Barbara Flagg**'s 2005 article in *The Big Frame*, which looked at ten titles. Flagg concluded, "Evaluations of companion materials, exhibits, brochures, and classroom activities indicate that significant added value is more difficult to show in these instances." She also found that exhibits often didn't affect learning outcomes if they were too far from the theater.

A year later, Knight-Williams looked at a different set of films and found that three out of four had after-show activities that had been judged effective. Students enjoyed learning new things, doing hands-on activities, working in groups, and presenting data visually. She also asked people what they did after the movie: "Did you talk to someone about the film? Did you recommend it? Did you think about it? Did you read something? Did you watch a television show?" As many as half of viewers reported that the films had changed their way of thinking about the subject. She ended with "a few casual suggestions:" make outreach a priority; think carefully about underserved audiences; don't expect the evaluator to be a jack-of-all-trades; and read the research that's already available.

Wayne LaBar is founder of **Alchemy Studio**, a developer of museum exhibits. He spoke about the differences between exhibits and GS films: exhibits are less linear and more interactive. But they also have similarities: their audiences include children and adults; both intend to have impact on their audiences; and both are about storytelling. He said research shows that human brains are wired for storytelling. "It's part of being human." Social media are now allowing people to interact more easily and share stories more easily and simultaneously from anywhere in the world.

LaBar said that filmmakers now must use all available media to create what he calls the "web of engagement." He recommended a study on storytelling by research firm **Latitude**. The company surveyed young people, asking them, "what were they expecting now in their storytelling; what deeper impacts were they looking for; and what new opportunities were they looking for?" The responses led to what Latitude called "Four I's:" Immersion, Interactivity, Integration, and Impact. (The summary of the research is available as a PDF file here: tinyurl.com/gscalat.) LaBar urged filmmakers and exhibit designers to look into all the ways available now to engage audiences.

Premiering This Month

Warner Bros. Pictures

Peter Jackson directs Ian McKellen in The Hobbit: An Unexpected Journey.

The Hobbit: An Unexpected Journey

"The adventure follows the journey of title character Bilbo Baggins, who is swept into an epic quest to reclaim the lost Dwarf Kingdom of Erebor from the fearsome dragon Smaug. Approached out of the blue by the wizard Gandalf the Grey, Bilbo finds himself joining a company of thirteen dwarves led by the legendary warrior, Thorin Oakenshield. Their journey will take them into the Wild; through treacherous lands swarming with Goblins and Orcs, deadly Wargs and Sorcerers. Although their goal lies to the East and the wastelands of the Lonely Mountain, first they must escape the goblin tunnels, where Bilbo meets the creature that will change his life forever: Gollum. Here, alone with Gollum, on the shores of an underground lake, the unassuming Bilbo Baggins not only discovers depths of ingenuity and courage that surprise even him, he also gains possession of Gollum's 'precious' ring that holds unexpected and useful qualities... A simple, gold ring that is tied to the fate of all Middle-earth in ways Bilbo cannot begin to know."

Directed by **Peter Jackson**, produced by **Carolynne Cunningham**, **Zane Weiner**, **Fran Walsh**, and **Peter Jackson**, written by **Fran Walsh**, **Philippa Boyens**, **Peter Jackson**, and **Guillermo del Toro**, based on *The Hobbit* by **J. R. R. Tolkien**. Executive Producers: Alan Horn, Toby Emmerich, Ken Kamins, Carolyn Blackwood.

Cast: **Ian McKellen**, **Martin Freeman**, **Cate Blanchett**, **Ian Holm**, **Christopher Lee**, **Hugo Weaving**, **Elijah Wood**, **Andy Serkis**.

Produced by **WingNut Films**, distributed by **Warner Bros. Pictures**. The film is being converted to the IMAX film and digital formats with IMAX DMR, and released in a 48-fps IMAX digital version in select theaters.

*(from **KROITOR on** page 2)*

Odyssey, comes along to prove that we've barely scratched the surface of the kinds of films that are possible. Those guys had a sense of humor and they weren't afraid to go in a non-standard direction. When I saw it I got very excited. There are thousands of more *Stomps*, of different kinds, out there, just waiting for somebody to make them.

Sixth, as far as theaters are concerned, we are stuck in a rut. What about IMAX theaters in sports complexes? We could have terrific films about sports. What about art galleries? We could have terrific films about art. What about opera houses? We could make terrific big-screen opera films. What about...? You fill in the rest of the list. That great big wonderful image has a vast future ahead of it.

Seventh, financing. This one is not a prediction, it's advice. But it *could* be a prediction if you make it so. Financing will always be difficult. My advice is this: everybody involved in the industry should propagandize every level of government, every foundation, every business, every aunt and cousin and grandchild and business associate and friend and the guy sitting next to you in the plane and everybody you can think of to the effect that these theaters and their films have become an essential part of a civilized country's culture. They open our eyes. They are changing, for the better, the way we see the world. They deserve support. Hire lobbyists. Preach the gospel. If you do your job, financing will become a little bit easier.

Eighth, more advice. How to make a good film. Collaborate. Put together the best possible team and work together. There may be individual geniuses who can make great films all on their own, but they are one in a hundred million — a hundred million filmmakers, that is. The rest of us can do a lot better if we create with a good team. All of the memorable films I have been lucky enough to work on were films made that way. Each person contributed his best, and the whole was much greater than the sum of the parts.

My last prediction:

The LF world is just over thirty years young. It's just starting. I envy you. It's all possible, it's all up to you.

Roman Kroitor was co-founder, with Graeme Ferguson and Robert Kerr, of Imax Corporation, and producer of numerous LF films, including Tiger Child, Hail Columbia, *and* CyberWorld.

*(from **SHORTS** on page 24)*

RPG Productions (one-year term to fill position vacated by **Gil Perez**).

Representing Producers: **Jonathan Barker**, **SK Films**; **Daniel Ferguson**, **Cosmic Picture**.

Eleven other board members will continue to serve the final year of their current terms. The new board will hold a conference call in late December to elect officers and committee chairs.

3D short film competition

The **International 3D Society** and software maker **Autodesk** are sponsoring the 3D Independent Film Competition, which will give filmmakers around the world "the opportunity to show their work directly to the 3D industry's leading companies and studios," according to a press release. The competition is open to live-action or animated works with a running time of 40 minutes or less that are "narrative in nature." Documentaries will be accepted.

The entries, which must be received by Dec. 12, 2012, will be judged by a panel of 3D industry professionals, and the winners will be announced at the society's annual awards ceremony in February 2013. Winners will be flown to Los Angeles and provided with accommodations at a four-star hotel for the ceremony. For more information, 3dindycompetition.com.

Pacific Sci. Ctr. wins IMLS award

The **Pacific Science Center** in Seattle, WA, has been awarded the National Medal for Museum and Library Service by the **Institute of Museum and Library Services**, an independent agency of the U.S. government. The medal is the nation's highest honor for museums and libraries, and was presented this year to nine other institutions. In a ceremony at the White House in Washington, DC, emceed by **Linda Wertheimer** of National Public Radio, **Bryce Seidl**, the CEO of the science center, accepted the award from IMLS director **Susan Hildreth** and White House domestic policy council director **Cecilia Munoz**. According to an IMLS press release, "medal winners are selected from nationwide nominations of institutions that demonstrate innovative approaches to public service, exceeding the expected levels of community outreach."

Barco's new product and research

Netherlands-based projector maker **Barco** has announced a new product for combining images from multiple projectors and is conducting research on new projection technologies. The company's MCM-400 "warp box" provides for "external warping, blending, and color matching" for Barco's Galaxy 4K line of projectors. It is capable of handling 2D and 3D applications at frame rates of up to 48 fps.

The company also announced that it is conducting research in laser projection, using members of the public in a real cinema auditorium to "evaluate the image quality of laser projection via a voting system that included both blind and active testing," according to a press release. A focus group was also used to get impressions of laser projection.

In a separate project, Barco streamed 4K content from a server in Ghent, Belgium, to a projector in a theater in Kortrijk, Belgium, a distance of about 26 miles (41 kilometers), over a high-bandwidth connection. The test, supported by the European Union, was intended to test the feasibility of using existing and future high-speed Internet connections for transmitting digital cinema content.

See Bournemouth IMAX torn down

The Borough Council of Bournemouth, UK, has set up two Web cams to allow people to watch as the infamous **Bournemouth IMAX Theatre**, once voted the second ugliest building in Britain, is demolished. The deconstruction process began in November with interior work that, as this issue went to press in early December, had made no visible change to the exterior of the building. Work on the exterior is set to begin in January and be completed in March. The building will be replaced by a new "outdoor events space" that is expected to be ready by the summer of 2013.

The cameras are available at tinyurl.com/imaxbou.

Worldwide GS and IMAX Theaters

As of December 1, 2012

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D	1	1			2
	8/70				1	
	10/70				1	1
	15/70				1	1
	Total	1	1		3	5
Asia/Pac	D		136	1	15	152
	8/70	1			10	11
	10/70				11	11
	15/70	5	4	1	27	36
	Total	5	140	2	63	210
Europe	D	2	73	2	2	79
	8/70	2	3	1	7	13
	15/70	6	5	5	11	27
	Total	10	81	8	20	119
Middle East	D		7			7
	8/70		1			1
	15/70	2			2	4
	Total	2	8		2	12
North America	D	4	276		30	310
	8/70	4		1	12	17
	15/70	14	43	1	77	135
	Total	22	319	2	119	462
South America	D	1	8			9
	8/70				1	1
	15/70	1	1		1	3
	Total	2	9		2	13
World	D	8	501	3	47	559
	8/70	7	4	2	31	44
	10/70				12	12
	15/70	27	53	7	119	206
	Total	42	558	12	209	821

By 2D / 3D

	2D	3D	Total
Africa	2	3	5
Asia/Pac	55	155	210
Europe	25	94	119
ME	2	10	12
NA	80	382	462
SA	2	11	13
Total	166	655	821

By Screen

	Dome	Flat	Comb	Total
Africa	2	3		5
Asia/Pac	46	164		210
Europe	14	103	2	119
ME	1	11		12
NA	50	410	2	462
SA	2	11		13
Total	115	702	4	821

Bookings: December 2012 by Film

433 bookings of 78 films in 181 theaters

These listings to not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close
AfricAdv	Berlin CS	5/1/12	4/30/13
	Victoria DCI	2/10/12	2/9/13
AirRacer	Alamogordo	5/25/12	12/31/12
	Cathedral City	10/12/12	12/31/12
	Chantilly	10/5/12	12/31/12
	Chicago MSI	10/17/12	12/31/12
	Columbus GA	4/5/12	12/31/12
	Corpus Christi Lex	**5/25/12**	**5/30/13**
	Dayton	5/25/12	12/31/12
	Hampton VASC	10/17/12	12/31/12
	Hastings	10/13/12	12/31/12
	Huntsville USSRC	4/5/12	12/31/12
	Hutchinson	4/5/12	12/31/12
	McMinnville	5/25/12	12/31/12
	Pensacola NAM	4/5/12	12/31/12
	Taipei AM	10/10/12	12/31/12
	Washington NASM	5/25/12	12/31/12
Alamo	San Antonio 2D		
Amazon	Hartberg	7/10/12	6/30/13
Animalop	Detroit SC	3/18/09	3/13
	Orlando SC	**11/16/12**	**11/16/13**
	Tijuana	7/1/10	7/13
Arabia3D	Dongguan STM	3/1/12	2/13
	Sinsheim	10/20/11	12/31/12
	Sudbury	10/4/12	4/3/13
Bears	**Dwingeloo**	**1/12**	**12/12**
BTBW	Norwalk	4/8/11	1/17/13
	Norwalk	10/19/12	1/17/13
CRA	Hartberg	7/10/12	6/30/13
	Pittsburgh CSC	1/1/12	12/1/12
	Rochester MSC	10/5/12	10/4/13
	San Diego RHF	3/11/12	12/12
	Washington NMNH	**10/1/12**	**12/31/12**
CV	Alexandria BA	7/1/12	6/30/13
D&W3D	Copenhagen	4/3/09	12/12
DIA	Hartberg	7/10/12	6/30/13
DinoAliv	Bradford	6/1/11	12/31/12
	London BFI	7/1/11	12/31/12
	Melbourne MV	1/6/10	12/12
	Oulu	1/1/12	12/31/12
	Raleigh	2/10/12	2/10/13
Dolphins	**Boston MOS**	**2/13/12**	**12/31/12**
	Guayaquil	3/19/12	3/18/13
	Hague	10/11/11	12/31/12
	Pittsburgh CSC	1/1/12	12/1/12
	Portland OMSI	**6/1/12**	**1/5/13**
	Speyer Dome	1/12	12/12
DPTP	Baton Rouge LASM	9/12	8/13
	Hartford CSC	1/21/12	1/21/13
	Kagoshima	5/1/12	5/1/13
	Killeen	5/12	5/13
	Salt Lake City Clark	8/12	8/13
	Sulphur	8/12	2/14
	Tallahassee CLC	9/12	3/13
Everest	Hartberg	7/10/12	6/30/13
	Pittsburgh CSC	1/1/12	12/1/12
FightPil	Chantilly	12/10/04	7/13
	Corpus Christi Lex	5/12/12	7/13
	Dayton	12/3/04	7/13
	McMinnville	3/23/12	7/1/13
	Pensacola NAM	6/8/11	7/13
FlyMons	Albuquerque NMMMH	9/1/12	8/30/13
	Apple Valley Imx	**5/25/12**	**5/25/13**
	Bogota Mal	**12/1/12**	**5/30/13**
	Cleveland	3/1/12	2/28/13
	Garza Garcia	1/12/12	1/11/13
	Gatineau	1/20/12	1/19/13
	Hartford CSC	4/7/12	4/30/13
	Hutchinson	**10/5/12**	**10/4/13**
	Indianapolis CMI	10/7/11	12/31/12
	Jakarta KE	4/19/12	4/19/13
	Lehi	4/1/12	4/13
	Leon Exp	**12/1/12**	**5/30/13**
	Lubbock	1/27/12	1/27/13
	Melbourne MV	3/1/12	2/28/13
	New York AMNH	7/1/12	1/4/13
	Paris Geo	4/3/12	4/2/13
	Philadelphia FI	12/10/11	12/9/12
	Salt Lake City Clark	**11/4/11**	**5/13**
	San Antonio 3D	2/1/12	2/1/13
	San Diego NHM	6/1/12	1/20/13
	Taipei AM	4/4/12	4/3/13
	Tampa MOSI	2/15/12	2/1/13
	Washington NMNH	5/25/12	5/13
FMTTM	Glasgow	6/6/09	5/31/13
	Rochester MSC	4/6/12	4/5/13
FON	Hague	10/4/12	12/31/12
	Saint Augustine	1/1/12	12/31/12
FOTB	**Baltimore MSC**	**10/5/12**	**10/13**
	Chattanooga TA	**10/5/12**	**9/30/13**
	Edmonton TWS	**10/5/12**	**4/11/13**
	Fort Worth	**12/26/12**	**12/1/13**
	Gatineau	**10/5/12**	**10/4/13**
	Houston MNS	**10/5/12**	**9/30/13**
	Jersey City	**10/5/12**	**4/4/13**
	Kuwait SCK	**10/26/12**	**4/16/13**
	Louisville SC	**9/30/12**	**9/30/13**
	Mexico City Pap	**10/12/12**	**9/30/13**
	Omaha Zoo	**10/1/12**	**9/30/13**
	Raleigh	**10/19/12**	**10/17/13**
	San Antonio 3D	**11/8/12**	**5/31/13**
	San Diego RHF	**10/5/12**	**3/31/13**
	Seattle PSC 2	**10/19/12**	**9/13**
	Tijuana	**10/13/12**	**2/28/13**
	Washington NASM	**10/5/12**	**9/30/13**
FSOS	Shari		
GC	Grand Canyon DCI	11/1/99	12/13
GCA	Beijing CSTM 3D	5/1/12	4/13
	Berlin CS	7/12/12	7/11/13
	Chandigarh	1/1/12	12/31/12
	Des Moines	4/16/12	12/31/12
	Ede	7/19/12	7/18/14
	Penrith	7/1/12	6/30/13
	Sinsheim	10/31/09	12/31/12
GP	Beijing CSTM 3D	5/1/12	4/13
	Guayaquil	3/19/12	3/18/13
	Hague	5/1/12	5/1/13
HCBTD	San Simeon DCI	8/17/96	
Hobbit1	**Apple Valley Imx**	**12/14/12**	**1/13**
	Austin TSHM	**12/14/12**	**1/13**
	Bradford	**12/14/12**	**1/13**
	Chantilly	**12/14/12**	**1/13**
	Chicago Imx	**12/14/12**	**1/13**
	Dearborn THF	**12/14/12**	**1/13**
	Des Moines	**12/14/12**	**1/13**
	Fort Lauderdale	**12/14/12**	**1/13**
	Glasgow	**12/14/12**	**1/13**
	Hampton VASC	**12/14/12**	**1/13**
	Harrisburg	**12/14/12**	**1/13**
	London BFI	**12/14/12**	**1/13**
	Melbourne MV	**12/14/12**	**1/13**
	Philadelphia FI	**12/14/12**	**1/13**
	Raleigh	**12/14/12**	**1/13**
	Sacramento Imx	**12/14/12**	**1/13**
	Saint Augustine	**12/14/12**	**1/13**
	Salt Lake City Clark	**12/14/12**	**1/13**
	Seattle PSC 2	**12/14/12**	**1/13**
	Tampa MOSI	**12/14/12**	**1/13**
	West Nyack Imx	**12/14/12**	**1/13**
HOTB	**Kenner**	**9/15/12**	**9/14/13**
	New Orleans	8/29/06	
	Pittsburgh CSC	1/1/12	12/1/12
HumanBod	Stockholm	1/1/12	12/31/12
JGWC	Garza Garcia	10/4/12	6/6/13
JIAC	Boston MOS	10/5/12	10/4/13
	Jersey City	10/7/12	10/6/13
	Kolkata Cma	1/24/12	12/23/12
	Pittsburgh CSC	1/1/12	12/1/12
JTM	Al Khobar	10/1/11	12/12
L&C	Raleigh	3/1/12	2/28/13
	Saint Augustine	3/1/12	2/28/13
LastReef	Albuquerque NMMMH	3/15/12	3/15/13
	Birmingham AL	3/16/12	3/16/13
	Birmingham UK	3/15/12	3/15/13
	Bogota Mal	9/25/12	9/25/13
	Calgary TS	5/26/12	5/26/13
	Chattanooga TA	3/1/12	3/1/13
	Cincinnati MC	10/5/12	10/5/13
	Copenhagen	5/15/12	5/31/13
	Davenport Put	2/3/12	2/3/13
	Fort Lauderdale	10/5/12	10/31/13
	Galveston	5/1/12	5/1/13
	Hastings	6/1/12	6/1/13
	Houston MNS	6/29/12	6/29/13
	Hutchinson	10/1/12	10/1/13
	Kaohsiung NSTM	**12/15/12**	**6/30/13**
	Kuwait SCK	**1/26/12**	**10/13**
	La Coruna	10/1/12	10/1/13
	Lubbock	4/27/12	4/27/13
	Melbourne MV	**12/26/12**	**12/31/13**
	Mexicali	6/30/12	12/31/12
	Mexico City Pap	4/1/12	3/31/13
	Moscow BFC	8/23/12	8/31/13
	New Orleans	5/20/12	5/31/13
	Penrith	5/1/12	5/1/13
	Quebec	**10/15/12**	**10/31/13**
	San Diego NHM	6/1/12	6/1/13
	Sioux Falls	10/1/12	10/1/13
	Stockholm	5/11/12	5/31/13
	Sydney WBS	5/3/12	5/3/13
	Victoria DCI	9/27/12	9/27/13
LBC	Albuquerque NMMMH	12/12	1/13
	Detroit SC	**12/1/12**	**12/31/12**

Film	Theater	Open	Close
	Edmonton TWS	**12/1/12**	**12/31/12**
	Galveston	11/12	1/13
	Lubbock SS	**12/1/12**	**12/31/12**
	Memphis Pink	11/12	1/13
	Mobile	**12/1/12**	**12/31/12**
	Pensacola NAM	11/12	1/13
	Sioux Falls	**12/1/12**	**12/31/12**
LivingSe	**Hague**	**12/7/12**	**12/6/13**
	Hartberg	7/10/12	6/30/13
	Sudbury	9/1/12	6/30/13
LOF	**Corpus Christi Lex**	**5/12/12**	**6/30/13**
	Dubai MR	4/30/12	4/30/13
	McMinnville	3/23/12	6/18/13
	Saint Augustine	9/30/11	10/1/13
	Sinsheim	4/7/11	4/14/13
LOLL	Loch Lomond	7/24/02	
Meerkats	**Columbus COSI**	**6/9/12**	**6/9/13**
	Davenport Put	**10/18/12**	**10/17/13**
	Erie	**7/19/12**	**7/19/13**
	Hartford CSC	10/1/12	9/13
	Houston MNS	**9/1/12**	**9/1/13**
	Lehi	5/26/12	12/28/12
	Lucerne	6/15/12	6/15/13
MOE	Seattle PSC 1	1/1/12	1/8/13
MOF	Pensacola NAM	11/8/96	
	Speyer Dome	12/5/11	12/31/12
MOTGL	Batavia GQT	1/14/11	1/13/13
	Branson	3/17/11	12/31/12
	Cincinnati MC	7/14/10	12/31/12
	Dickson City GE	2/1/11	1/31/13
	Grand Rapids Cel	5/6/11	6/30/13
	Noblesville GQT	2/23/11	1/13/13
	Portage GQT	2/16/11	1/13/13
	Simpsonville GE	2/1/11	1/31/13
	Syracuse	7/2/11	12/31/12
MOTN	Alexandria BA	7/1/12	6/30/13
	Apple Valley Imx	9/7/12	1/31/13
	Hague	5/1/12	5/1/13
	Pittsburgh CSC	1/1/12	12/1/12
	Speyer Dome	1/1/12	12/31/12
	Valencia Spn	1/1/12	12/31/12
Mummies	**Birmingham UK**	**11/1/11**	**12/31/13**
	Bradford	2/14/09	12/12
	Daqing	9/15/12	9/15/13
	Des Moines	**11/11/11**	**12/31/12**
	Jackson MS	3/1/12	3/1/13
	London BFI	7/1/11	12/31/12
	Melbourne MV	2/1/11	12/31/12
	Seattle PSC 1	5/24/12	5/15/13
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
OW3D	Austin TSHM	1/1/12	12/31/12
Ozarks	Branson	1/93	12/13
PolarExp	**Bradford**	**11/12**	**12/12**
	Dearborn THF	**11/12**	**12/12**
	Harrisburg	**11/12**	**12/12**
	New Orleans	**11/12**	**12/12**
	Norwalk	11/17/12	1/1/13
RATW	Lucerne	11/1/10	12/31/12
	Shanghai STM Dome	6/10/12	6/30/13
Rescue	Albuquerque NMMMH	6/29/12	1/29/13
	Berlin CS	**5/1/12**	**5/31/13**
	Chantilly	4/27/12	4/27/13
	Davenport Put I	6/24/12	1/1/13
	Lubbock SS	**8/1/12**	**2/10/13**
	McMinnville	6/1/12	5/31/13
	Orlando SC	6/9/12	2/9/13
	Pensacola NAM	6/1/12	6/1/13
	Peoria RM	**10/15/12**	**2/22/13**
	Saint Augustine	9/30/11	10/1/13
	Speyer Dome	4/27/12	4/27/13
	Spokane RP	4/1/12	12/31/12
	Tallahassee CLC	6/15/12	12/15/12
	Washington NASM	6/9/11	7/4/13
Rheged	Penrith	7/1/00	
RME	**Austin TSHM**	**9/12**	**12/12**
	Birmingham AL	**9/12**	**12/12**
	Charlotte DP	**9/12**	**12/12**
	Columbus GA	**9/12**	**12/12**
	Dearborn THF	**9/12**	**12/12**
	Denver MNS	**9/12**	**12/12**
	Gatineau	**9/30/11**	**12/12**
	Hague	4/2/12	1/1/13
	Harrisburg	**9/12**	**12/12**
	Montreal SC	**9/12**	**12/12**
	Philadelphia FI	6/11/12	3/31/13
	Phoenix ASC	**9/12**	**12/12**
	Richmond SMV	**9/12**	**12/12**
	Saint Louis SC	6/1/12	1/17/13
	San Jose Tech	**9/12**	**12/12**
	Seattle PSC 2	**10/14/11**	**12/12**
	Shreveport	**9/12**	**12/12**
	Toronto OSC	**10/1/11**	**12/12**
	Vancouver TWS	4/8/12	12/12
	Victoria DCI	3/16/12	12/12
ROF	Fort Worth	10/1/12	9/30/13
	Guayaquil	3/19/12	3/18/13
	Hague	**12/7/12**	**12/6/13**
	Saint Paul SMM	7/1/12	6/30/13
ROTG	**Natick JF**	**11/21/12**	**12/12**
	Seattle PSC 1	**11/21/12**	**12/12**
ROTLA	Hampton VASC	9/7/12	9/13/13
	Raleigh	9/7/12	9/13/13
	Saint Augustine	9/7/12	9/13/13
SAA	Sydney WBS	1/1/12	12/31/12
	Washington NMNH	3/1/12	2/28/13
SC	Taipei AM	1/1/12	12/31/12
SeaMonst	Al Khobar	5/31/12	5/31/13
	Hampton VASC	10/7/11	4/30/13
	Hastings	**10/13/12**	**6/5/13**
	Omaha Zoo	**7/1/12**	**12/31/12**
	Peoria RM	**10/20/12**	**12/13/13**
	Poitiers Imax 3D	**2/1/11**	**1/31/14**
	Taipei MCRC	6/10/12	6/10/13
	Valencia Spn	12/16/11	12/16/12
SeaRex	Baltimore MSC	2/2/12	12/31/12
	Berlin CS	1/1/12	12/31/12
	Birmingham UK	10/22/11	12/12
	Charlotte DP	5/25/12	12/31/12
	Chicago Imx	8/24/12	12/31/12
	Glasgow	3/30/12	12/31/12
	Hangzhou Bro	6/1/12	12/31/12
	Hartford CSC	12/18/10	12/31/12
	Kaohsiung NSTM	6/1/12	12/31/12
	Kofu	6/1/12	12/31/12
	Melbourne MV	9/14/12	12/31/12
	Mexicali	3/15/12	12/31/12
	Norwalk	1/13/12	1/17/13
	Paris Geo	2/1/11	12/31/12
	Philadelphia FI	6/1/12	12/31/12
	Phoenix ASC	5/25/12	12/31/12
	Quebec	2/3/12	12/31/12
	Regina	10/5/12	12/31/12
	Seoul 63	5/18/12	12/31/12
	Sofia CC	9/14/12	12/31/12
SFTGS	Norwalk	1/13/12	1/17/13
Sharks3D	Boston NEA	4/8/11	12/31/12
	Columbus COSI	10/17/12	12/31/12
	Garden City	1/21/11	12/12
	Omaha Zoo	2/1/12	12/31/12
	Parker	1/1/12	12/31/12
Skyfall	**Apple Valley Imx**	**11/8/12**	**12/12**
	Atlantic City	**11/8/12**	**12/12**
	Austin TSHM	**11/8/12**	**12/12**
	Bogota PA	**11/8/12**	**12/12**
	Branson	**11/8/12**	**12/12**
	Chantilly	**11/8/12**	**12/12**
	Chicago Imx	**11/8/12**	**12/12**
	Dubai MR	**11/8/12**	**12/12**
	Fort Lauderdale	**11/8/12**	**12/12**
	Hampton VASC	**11/8/12**	**12/12**
	London BFI	**11/8/12**	**12/12**
	Melbourne MV	**11/8/12**	**12/12**
	Natick JF	**11/8/12**	**12/12**
	Philadelphia FI	**11/8/12**	**12/12**
	Quebec	**11/8/12**	**12/12**
	Reading JF	**11/8/12**	**12/12**
	Sacramento Imx	**11/8/12**	**12/12**
	Saint Augustine	**11/8/12**	**12/12**
	Salt Lake City Clark	**11/8/12**	**12/12**
	San Antonio 3D	**11/8/12**	**12/12**
	Seattle PSC 2	**11/8/12**	**12/12**
	Taipei Mir	**11/8/12**	**12/12**
	Tampa MOSI	**11/8/12**	**12/12**
	Washington NMNH	**11/8/12**	**12/12**
	West Nyack Imx	**11/8/12**	**12/12**
SpacJunk	**Birmingham UK**	**1/1/12**	**1/1/14**
	Chantilly	**12/21/12**	**7/31/13**
	Chicago UT AP	1/27/12	2/3/13
	Dearborn	10/3/12	6/14/13
	Denver MNS	7/13/12	3/31/13
	Huntsville USSRC	**6/18/12**	**2/5/13**
	Indianapolis Imx	9/21/12	1/31/13
	Kuwait SCK	6/7/12	12/7/12
	Orlando SC	**11/16/12**	**11/16/13**
	Tallahassee CLC	2/10/12	2/10/13
	Tampa MOSI	9/21/12	6/21/13
	Washington NASM	**12/21/12**	**7/31/13**
SU	Pensacola NAM	12/15/11	12/15/12
SVTS	**Galveston**	**11/12**	**12/12**
	Harrisburg	**11/12**	**12/12**
	Memphis Pink	**11/12**	**12/12**
	Montreal SC	**11/12**	**12/12**
	Quebec	**11/12**	**12/12**
	Winnipeg PP	**11/12**	**12/12**
TA	Birmingham AL	3/23/11	12/31/12
	Boston MOS	3/18/11	6/18/13
	Charlotte DP	3/18/11	3/18/13
	Chicago MSI	3/18/11	3/18/13
	Cincinnati MC	3/30/11	3/30/13
	Cleveland	3/18/11	12/31/12
	Columbus COSI	12/26/11	12/26/12
	Davenport Put	5/25/12	5/25/13
	Denver MNS	1/27/12	1/27/13
	Fort Worth	3/23/11	3/23/13
	Garden City	4/1/11	3/31/13
	Gatineau	9/18/12	5/5/13
	Hague	3/18/11	12/31/12
	Harrisburg	2/1/12	2/1/13
	Hartford CSC	12/1/12	12/1/13
	Hastings	4/1/12	4/1/13
	Hong Kong SM	5/1/12	12/1/12
	Indianapolis Imx	3/1/12	3/31/13
	Louisville SC	**11/1/11**	**12/31/12**
	Lubbock	3/18/11	12/31/12
	Lucerne	11/24/11	12/31/12
	Melbourne MV	9/18/11	12/31/12
	Memphis Pink	3/3/12	5/31/13
	Mobile	5/26/12	5/26/13
	Oklahoma City SMO	3/9/12	3/9/13
	Orlando SC	3/1/12	3/1/13
	Philadelphia FI	3/18/11	12/31/12
	Portland OMSI	6/15/11	12/15/12
	Regina	2/20/12	2/20/13
	Saint Louis SC	3/23/11	3/23/13
	Saint Paul SMM	9/28/12	12/31/13
	San Diego RHF	3/18/11	12/31/12
	Seattle PSC 2	12/20/11	12/20/12

Film	Theater	Open	Close
	Singapore DC	4/1/12	12/31/13
	Spokane RP	3/1/12	3/1/13
	Sudbury	4/1/12	4/1/13
	Syracuse	5/12/12	5/31/13
	Victoria DCI	**11/1/11**	**5/31/13**
	West Nyack Imx	9/20/12	1/31/13
	Zion	10/1/11	12/31/12
ToFly	Taichung NMNS	1/1/12	12/31/12
	Washington NASM	7/1/76	
TTA	Memphis Pink	6/16/12	3/8/13
	Norwalk	4/20/12	1/17/13
	San Diego RHF	**4/20/12**	**12/12**
UWT3D	Greensboro	6/15/11	6/30/13
	Milwaukee	10/1/12	6/15/13
	Raleigh	2/2/11	2/28/13
	Saint Augustine	1/25/11	1/25/13
VOTDS	Erie	3/1/12	3/1/13
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
WildOcea	Boston MOS	1/12	12/31/12
	Eilat Epic	10/31/12	10/15/13
	Jackson MS	3/1/12	3/1/13
	London BFI	9/1/11	3/1/13
	London SM	10/27/10	12/31/12
	San Antonio 3D	4/7/10	12/12
WilDream	McMinnville	6/15/12	6/13
WS3D	Lucerne	3/15/12	3/14/13
WTTR3D	Boston MOS	6/1/11	12/31/12
	Copenhagen	**10/15/12**	**10/15/13**
	Greensboro	10/1/10	12/31/12
ZionCany	Zion	7/1/08	

December 2012 by Theater

Theater	Film	Open	Close
Al Khobar	JTM	10/1/11	12/12
	SeaMonst	5/31/12	5/31/13
Alamogordo	AirRacer	5/25/12	12/31/12
Albuquerque NMMMH		FlyMons	9/1/12
	8/30/13		
	LastReef	3/15/12	3/15/13
	LBC	12/12	1/13
	Rescue	6/29/12	1/29/13
Alexandria BA	CV	7/1/12	6/30/13
	MOTN	7/1/12	6/30/13
Apple Valley Imx	**FlyMons**	**5/25/12**	**5/25/13**
	Hobbit1	**12/14/12**	**1/13**
	MOTN	9/7/12	1/31/13
	Skyfall	**11/8/12**	**12/12**
Atlantic City	**Skyfall**	**11/8/12**	**12/12**
Austin TSHM	**Hobbit1**	**12/14/12**	**1/13**
	OW3D	1/1/12	12/31/12
	RME	**9/12**	**12/12**
	Skyfall	**11/8/12**	**12/12**
Baltimore MSC	**FOTB**	**10/5/12**	**10/13**
	SeaRex	2/2/12	12/31/12
Batavia GQT	MOTGL	1/14/11	1/13/13
Baton Rouge LASM	DPTP	9/12	8/13
Beijing CSTM 3D	GCA	5/1/12	4/13
	GP	5/1/12	4/13
Berlin CS	AfricAdv	5/1/12	4/30/13
	GCA	7/12/12	7/11/13
	Rescue	**5/1/12**	**5/31/13**
	SeaRex	1/1/12	12/31/12
Birmingham AL	LastReef	3/16/12	3/16/13
	RME	**9/12**	**12/12**
	TA	3/23/11	12/31/12
Birmingham UK	LastReef	3/15/12	3/15/13
	Mummies	**11/1/11**	**12/31/13**
	SeaRex	10/22/11	12/12
	SpacJunk	**1/1/12**	**1/1/14**
Bogota Mal	**FlyMons**	**12/1/12**	**5/30/13**
	LastReef	9/25/12	9/25/13
Bogota PA	**Skyfall**	**11/8/12**	**12/12**
Boston MOS	**Dolphins**	**2/13/12**	**12/31/12**
	JIAC	10/5/12	10/4/13
	TA	3/18/11	6/18/13
	WildOcea	1/12	12/31/12
	WTTR3D	6/1/11	12/31/12
Boston NEA	Sharks3D	4/8/11	12/31/12
Bradford	DinoAliv	6/1/11	12/31/12
	Hobbit1	**12/14/12**	**1/13**
	Mummies	2/14/09	12/12
	PolarExp	**11/12**	**12/12**
Branson	MOTGL	3/17/11	12/31/12
	Ozarks	1/93	12/13
	Skyfall	**11/8/12**	**12/12**
Calgary TS	LastReef	5/26/12	5/26/13
Cathedral City	AirRacer	10/12/12	12/31/12
Chandigarh	GCA	1/1/12	12/31/12
Chantilly	AirRacer	10/5/12	12/31/12
	FightPil	12/10/04	7/13
	Hobbit1	**12/14/12**	**1/13**
	Rescue	4/27/12	4/27/13
	Skyfall	**11/8/12**	**12/12**
	SpacJunk	**12/21/12**	**7/31/13**
Charlotte DP	**RME**	**9/12**	**12/12**
	SeaRex	5/25/12	12/31/12
	TA	3/18/11	3/18/13
Chattanooga TA	**FOTB**	**10/5/12**	**9/30/13**
	LastReef	3/1/12	3/1/13
Chicago Imx	**Hobbit1**	**12/14/12**	**1/13**
	SeaRex	8/24/12	12/31/12
	Skyfall	**11/8/12**	**12/12**
Chicago MSI	AirRacer	10/17/12	12/31/12
	TA	3/18/11	3/18/13
Chicago UT AP	SpacJunk	1/27/12	2/3/13
Cincinnati MC	LastReef	10/5/12	10/5/13
	MOTGL	7/14/10	12/31/12
	TA	3/30/11	3/30/13
Cleveland	FlyMons	3/1/12	2/28/13
	TA	3/18/11	12/31/12
Columbus COSI	**Meerkats**	**6/9/12**	**6/9/13**
	Sharks3D	10/17/12	12/31/12
	TA	12/26/11	12/26/12
Columbus GA	AirRacer	4/5/12	12/31/12
	RME	**9/12**	**12/12**
Copenhagen	D&W3D	4/3/09	12/12
	LastReef	5/15/12	5/31/13
	WTTR3D	**10/15/12**	**10/15/13**
Corpus Christi Lex	**AirRacer**	**5/25/12**	**5/30/13**
	FightPil	5/12/12	7/13
	LOF	**5/12/12**	**6/30/13**
Daqing	Mummies	9/15/12	9/15/13
Davenport Put	LastReef	2/3/12	2/3/13
	Meerkats	**10/18/12**	**10/17/13**
	TA	5/25/12	5/25/13
Davenport Put I	Rescue	6/24/12	1/1/13
Dayton	AirRacer	5/25/12	12/31/12
	FightPil	12/3/04	7/13
Dearborn	SpacJunk	10/3/12	6/14/13
Dearborn THF	**Hobbit1**	**12/14/12**	**1/13**
	PolarExp	**11/12**	**12/12**
	RME	**9/12**	**12/12**
Denver MNS	**RME**	**9/12**	**12/12**
	SpacJunk	7/13/12	3/31/13
	TA	1/27/12	1/27/13
Des Moines	GCA	4/16/12	12/31/12
	Hobbit1	**12/14/12**	**1/13**
	Mummies	**11/11/11**	**12/31/12**
Detroit SC	Animalop	3/18/09	3/13
	LBC	**12/1/12**	**12/31/12**
Dickson City GE	MOTGL	2/1/11	1/31/13
Dongguan STM	Arabia3D	3/1/12	2/13
Dubai MR	LOF	4/30/12	4/30/13
	Skyfall	**11/8/12**	**12/12**
Dwingeloo	**Bears**	**1/12**	**12/12**
Ede	GCA	7/19/12	7/18/14
Edmonton TWS	**FOTB**	**10/5/12**	**4/11/13**
	LBC	**12/1/12**	**12/31/12**
Eilat Epic	WildOcea	10/31/12	10/15/13
Erie	**Meerkats**	**7/19/12**	**7/19/13**
	VOTDS	3/1/12	3/1/13
Fort Lauderdale	**Hobbit1**	**12/14/12**	**1/13**
	LastReef	10/5/12	10/31/13
	Skyfall	**11/8/12**	**12/12**
Fort Worth	**FOTB**	**12/26/12**	**12/1/13**
	ROF	10/1/12	9/30/13
	TA	3/23/11	3/23/13
Galveston	LastReef	5/1/12	5/1/13
	LBC	11/12	1/13
	SVTS	**11/12**	**12/12**
Garden City	Sharks3D	1/21/11	12/12
	TA	4/1/11	3/31/13
Garza Garcia	FlyMons	1/12/12	1/11/13
	JGWC	10/4/12	6/6/13
Gatineau	FlyMons	1/20/12	1/19/13
	FOTB	**10/5/12**	**10/4/13**
	RME	**9/30/11**	**12/12**
	TA	9/18/12	5/5/13
Glasgow	FMTTM	6/6/09	5/31/13
	Hobbit1	**12/14/12**	**1/13**
	SeaRex	3/30/12	12/31/12
Grand Canyon DCI	GC	11/1/99	12/13
Grand Rapids Cel	MOTGL	5/6/11	6/30/13
Greensboro	UWT3D	6/15/11	6/30/13
	WTTR3D	10/1/10	12/31/12
Guayaquil	Dolphins	3/19/12	3/18/13
	GP	3/19/12	3/18/13
	ROF	3/19/12	3/18/13
Hague	Dolphins	10/11/11	12/31/12
	FON	10/4/12	12/31/12
	GP	5/1/12	5/1/13
	LivingSe	**12/7/12**	**12/6/13**
	MOTN	5/1/12	5/1/13
	RME	4/2/12	1/1/13
	ROF	**12/7/12**	**12/6/13**
	TA	3/18/11	12/31/12
Hampton VASC	AirRacer	10/17/12	12/31/12
	Hobbit1	**12/14/12**	**1/13**
	ROTLA	9/7/12	9/13/13
	SeaMonst	10/7/11	4/30/13
	Skyfall	**11/8/12**	**12/12**
Hangzhou Bro	SeaRex	6/1/12	12/31/12
Harrisburg	**Hobbit1**	**12/14/12**	**1/13**
	PolarExp	**11/12**	**12/12**
	RME	**9/12**	**12/12**

Theater	Film	Open	Close
	SVTS	**11/12**	**12/12**
	TA	2/1/12	2/1/13
Hartberg	Amazon	7/10/12	6/30/13
	CRA	7/10/12	6/30/13
	DIA	7/10/12	6/30/13
	Everest	7/10/12	6/30/13
	LivingSe	7/10/12	6/30/13
Hartford CSC	DPTP	1/21/12	1/21/13
	FlyMons	4/7/12	4/30/13
	Meerkats	10/1/12	9/13
	SeaRex	12/18/10	12/31/12
	TA	12/1/12	12/1/13
Hastings	AirRacer	10/13/12	12/31/12
	LastReef	6/1/12	6/1/13
	SeaMonst	**10/13/12**	**6/5/13**
	TA	4/1/12	4/1/13
Hong Kong SM	TA	5/1/12	12/1/12
Houston MNS	**FOTB**	**10/5/12**	**9/30/13**
	LastReef	6/29/12	6/29/13
	Meerkats	**9/1/12**	**9/1/13**
Huntsville USSRC	AirRacer	4/5/12	12/31/12
	SpacJunk	**6/18/12**	**2/5/13**
Hutchinson	AirRacer	4/5/12	12/31/12
	FlyMons	**10/5/12**	**10/4/13**
	LastReef	10/1/12	10/1/13
Indianapolis CMI	FlyMons	10/7/11	12/31/12
Indianapolis Imx	SpacJunk	9/21/12	1/31/13
	TA	3/1/12	3/31/13
Jackson MS	Mummies	3/1/12	3/1/13
	WildOcea	3/1/12	3/1/13
Jakarta KE	FlyMons	4/19/12	4/19/13
Jersey City	**FOTB**	**10/5/12**	**4/4/13**
	JIAC	10/7/12	10/6/13
Kagoshima	DPTP	5/1/12	5/1/13
Kaohsiung NSTM	**LastReef**	**12/15/12**	**6/30/13**
	SeaRex	6/1/12	12/31/12
Katoomba	WATE	6/1/97	
Kenner	**HOTB**	**9/15/12**	**9/14/13**
Killeen	DPTP	5/12	5/13
Kofu	SeaRex	6/1/12	12/31/12
Kolkata Cma	JIAC	1/24/12	12/23/12
Kuwait SCK	**FOTB**	**10/26/12**	**4/16/13**
	LastReef	**1/26/12**	**10/13**
	SpacJunk	6/7/12	12/7/12
La Coruna	LastReef	10/1/12	10/1/13
Lehi	FlyMons	4/1/12	4/13
	Meerkats	5/26/12	12/28/12
Leon Exp	**FlyMons**	**12/1/12**	**5/30/13**
Loch Lomond	LOLL	7/24/02	
London BFI	DinoAliv	7/1/11	12/31/12
	Hobbit1	**12/14/12**	**1/13**
	Mummies	7/1/11	12/31/12
	Skyfall	**11/8/12**	**12/12**
	WildOcea	9/1/11	3/1/13
London SM	WildOcea	10/27/10	12/31/12
Louisville SC	**FOTB**	**9/30/12**	**9/30/13**
	TA	**11/1/11**	**12/31/12**
Lubbock	FlyMons	1/27/12	1/27/13
	LastReef	4/27/12	4/27/13
	TA	3/18/11	12/31/12
Lubbock SS	**LBC**	**12/1/12**	**12/31/12**
	Rescue	**8/1/12**	**2/10/13**
Lucerne	Meerkats	6/15/12	6/15/13
	RATW	11/1/10	12/31/12
	TA	11/24/11	12/31/12
	WS3D	3/15/12	3/14/13
McMinnville	AirRacer	5/25/12	12/31/12
	FightPil	3/23/12	7/1/13
	LOF	3/23/12	6/18/13
	Rescue	6/1/12	5/31/13
	WilDream	6/15/12	6/13
Melbourne MV	DinoAliv	1/6/10	12/12
	FlyMons	3/1/12	2/28/13
	Hobbit1	**12/14/12**	**1/13**
	LastReef	**12/26/12**	**12/31/13**
	Mummies	2/1/11	12/31/12
	SeaRex	9/14/12	12/31/12
	Skyfall	**11/8/12**	**12/12**
	TA	9/18/11	12/31/12
Memphis Pink	LBC	11/12	1/13
	SVTS	**11/12**	**12/12**
	TA	3/3/12	5/31/13
	TTA	6/16/12	3/8/13
Mexicali	LastReef	6/30/12	12/31/12
	SeaRex	3/15/12	12/31/12
Mexico City Pap	**FOTB**	**10/12/12**	**9/30/13**
	LastReef	4/1/12	3/31/13
Milwaukee	UWT3D	10/1/12	6/15/13
Mobile	**LBC**	**12/1/12**	**12/31/12**
	TA	5/26/12	5/26/13
Montreal SC	**RME**	**9/12**	**12/12**
	SVTS	**11/12**	**12/12**
Moscow BFC	LastReef	8/23/12	8/31/13
Natick JF	**ROTG**	**11/21/12**	**12/12**
	Skyfall	**11/8/12**	**12/12**
New Delhi ICC	ND		
New Orleans	HOTB	8/29/06	
	LastReef	5/20/12	5/31/13
	PolarExp	**11/12**	**12/12**
New York AMNH	FlyMons	7/1/12	1/4/13
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Noblesville GQT	MOTGL	2/23/11	1/13/13
Norwalk	BTBW	4/8/11	1/17/13
	BTBW	10/19/12	1/17/13
	PolarExp	11/17/12	1/1/13
	SeaRex	1/13/12	1/17/13
	SFTGS	1/13/12	1/17/13
	TTA	4/20/12	1/17/13
Oklahoma City SMO	TA	3/9/12	3/9/13
Omaha Zoo	**FOTB**	**10/1/12**	**9/30/13**
	SeaMonst	**7/1/12**	**12/31/12**
	Sharks3D	2/1/12	12/31/12
Orlando SC	**Animalop**	**11/16/12**	**11/16/13**
	Rescue	6/9/12	2/9/13
	SpacJunk	**11/16/12**	**11/16/13**
	TA	3/1/12	3/1/13
Oulu	DinoAliv	1/1/12	12/31/12
Paris Geo	FlyMons	4/3/12	4/2/13
	SeaRex	2/1/11	12/31/12
Parker	Sharks3D	1/1/12	12/31/12
Penrith	GCA	7/1/12	6/30/13
	LastReef	5/1/12	5/1/13
	Rheged	7/1/00	
Pensacola NAM	AirRacer	4/5/12	12/31/12
	FightPil	6/8/11	7/13
	LBC	11/12	1/13
	MOF	11/8/96	
	Rescue	6/1/12	6/1/13
	SU	12/15/11	12/15/12
Peoria RM	**Rescue**	**10/15/12**	**2/22/13**
	SeaMonst	**10/20/12**	**12/13/13**
Philadelphia FI	FlyMons	12/10/11	12/9/12
	Hobbit1	**12/14/12**	**1/13**
	RME	6/11/12	3/31/13
	SeaRex	6/1/12	12/31/12
	Skyfall	**11/8/12**	**12/12**
	TA	3/18/11	12/31/12
Phoenix ASC	**RME**	**9/12**	**12/12**
	SeaRex	5/25/12	12/31/12
Pittsburgh CSC	CRA	1/1/12	12/1/12
	Dolphins	1/1/12	12/1/12
	Everest	1/1/12	12/1/12
	HOTB	1/1/12	12/1/12
	JIAC	1/1/12	12/1/12
	MOTN	1/1/12	12/1/12
Poitiers Imax 3D	**SeaMonst**	**2/1/11**	**1/31/14**
Portage GQT	MOTGL	2/16/11	1/13/13
Portland OMSI	**Dolphins**	**6/1/12**	**1/5/13**
	TA	6/15/11	12/15/12
Quebec	**LastReef**	**10/15/12**	**10/31/13**
	SeaRex	2/3/12	12/31/12
	Skyfall	**11/8/12**	**12/12**
	SVTS	**11/12**	**12/12**
Raleigh	DinoAliv	2/10/12	2/10/13
	FOTB	**10/19/12**	**10/17/13**
	Hobbit1	**12/14/12**	**1/13**
	L&C	3/1/12	2/28/13
	ROTLA	9/7/12	9/13/13
	UWT3D	2/2/11	2/28/13
Reading JF	**Skyfall**	**11/8/12**	**12/12**
Regina	SeaRex	10/5/12	12/31/12
	TA	2/20/12	2/20/13
Richmond SMV	**RME**	**9/12**	**12/12**
Rochester MSC	CRA	10/5/12	10/4/13
	FMTTM	4/6/12	4/5/13
Sacramento Imx	**Hobbit1**	**12/14/12**	**1/13**
	Skyfall	**11/8/12**	**12/12**
Saint Augustine	FON	1/1/12	12/31/12
	Hobbit1	**12/14/12**	**1/13**
	L&C	3/1/12	2/28/13
	LOF	9/30/11	10/1/13
	Rescue	9/30/11	10/1/13
	ROTLA	9/7/12	9/13/13
	Skyfall	**11/8/12**	**12/12**
	UWT3D	1/25/11	1/25/13
Saint Louis SC	RME	6/1/12	1/17/13
	TA	3/23/11	3/23/13
Saint Paul SMM	ROF	7/1/12	6/30/13
	TA	9/28/12	12/31/13
Salt Lake City Clark	DPTP	8/12	8/13
	FlyMons	**11/4/11**	**5/13**
	Hobbit1	**12/14/12**	**1/13**
	Skyfall	**11/8/12**	**12/12**
San Antonio 2D	Alamo		
San Antonio 3D	FlyMons	2/1/12	2/1/13
	FOTB	**11/8/12**	**5/31/13**
	Skyfall	**11/8/12**	**12/12**
	WildOcea	4/7/10	12/12
San Diego NHM	FlyMons	6/1/12	1/20/13
	LastReef	6/1/12	6/1/13
San Diego RHF	CRA	3/11/12	12/12
	FOTB	**10/5/12**	**3/31/13**
	TA	3/18/11	12/31/12
	TTA	**4/20/12**	**12/12**
San Jose Tech	**RME**	**9/12**	**12/12**
San Simeon DCI	HCBTD	8/17/96	
Seattle PSC 1	MOE	1/1/12	1/8/13
	Mummies	5/24/12	5/15/13
	ROTG	**11/21/12**	**12/12**
Seattle PSC 2	**FOTB**	**10/19/12**	**9/13**
	Hobbit1	**12/14/12**	**1/13**
	RME	**10/14/11**	**12/12**
	Skyfall	**11/8/12**	**12/12**
	TA	12/20/11	12/20/12
Seoul 63	SeaRex	5/18/12	12/31/12
Shanghai STM Dome	RATW	6/10/12	6/30/13
Shari	FSOS		
Shreveport	**RME**	**9/12**	**12/12**
Simpsonville GE	MOTGL	2/1/11	1/31/13
Singapore DC	TA	4/1/12	12/31/13
Sinsheim	Arabia3D	10/20/11	12/31/12
	GCA	10/31/09	12/31/12
	LOF	4/7/11	4/14/13
Sioux Falls	LastReef	10/1/12	10/1/13
	LBC	**12/1/12**	**12/31/12**
Sofia CC	SeaRex	9/14/12	12/31/12
Speyer Dome	Dolphins	1/12	12/12
	MOF	12/5/11	12/31/12
	MOTN	1/1/12	12/31/12
	Rescue	4/27/12	4/27/13
Spokane RP	Rescue	4/1/12	12/31/12

Theater	Film	Open	Close
	TA	3/1/12	3/1/13
Stockholm	HumanBod	1/1/12	12/31/12
	LastReef	5/11/12	5/31/13
Sudbury	Arabia3D	10/4/12	4/3/13
	LivingSe	9/1/12	6/30/13
	TA	4/1/12	4/1/13
Sulphur	DPTP	8/12	2/14
Sydney WBS	LastReef	5/3/12	5/3/13
	SAA	1/1/12	12/31/12
Syracuse	MOTGL	7/2/11	12/31/12
	TA	5/12/12	5/31/13
Taichung NMNS	ToFly	1/1/12	12/31/12
Taipei AM	AirRacer	10/10/12	12/31/12
	FlyMons	4/4/12	4/3/13
	SC	1/1/12	12/31/12
Taipei MCRC	SeaMonst	6/10/12	6/10/13
Taipei Mir	**Skyfall**	**11/8/12**	**12/12**
Tallahassee CLC	DPTP	9/12	3/13
	Rescue	6/15/12	12/15/12
	SpacJunk	2/10/12	2/10/13
Tampa MOSI	FlyMons	2/15/12	2/1/13
	Hobbit1	**12/14/12**	**1/13**
	Skyfall	**11/8/12**	**12/12**
	SpacJunk	9/21/12	6/21/13
Tijuana	Animalop	7/1/10	7/13
	FOTB	**10/13/12**	**2/28/13**
Toronto OSC	**RME**	**10/1/11**	**12/12**
Valencia Spn	MOTN	1/1/12	12/31/12
	SeaMonst	12/16/11	12/16/12
Vancouver TWS	RME	4/8/12	12/12
Victoria DCI	AfricAdv	2/10/12	2/9/13
	LastReef	9/27/12	9/27/13
	RME	3/16/12	12/12
	TA	**11/1/11**	**5/31/13**
Vulcania	Vulcania	2/22/02	
Washington NASM	AirRacer	5/25/12	12/31/12
	FOTB	**10/5/12**	**9/30/13**
	Rescue	6/9/11	7/4/13
	SpacJunk	**12/21/12**	**7/31/13**
	ToFly	7/1/76	
Washington NMNH	**CRA**	**10/1/12**	**12/31/12**
	FlyMons	5/25/12	5/13
	SAA	3/1/12	2/28/13
	Skyfall	**11/8/12**	**12/12**
West Nyack Imx	**Hobbit1**	**12/14/12**	**1/13**
	Skyfall	**11/8/12**	**12/12**
	TA	9/20/12	1/31/13
Winnipeg PP	**SVTS**	**11/12**	**12/12**
Zion	TA	10/1/11	12/31/12
	ZionCany	7/1/08	

Key to Film Abbreviations

Film	Title	Year		Dist
AfricAdv	African Adventure 3D	2007	3D	nWP
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED
Alamo	Alamo: The Price of Freedom	1988		MFF
Amazon	Amazon	1997		MFF
Animalop	Animalopolis	2008	3D	K2
Arabia3D	Arabia 3D	2010	3D	MFF
Bears	Bears	2001		PCI
BTBW	Born to Be Wild	2011	3D	IMAX
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL
DIA	Dream is Alive, The	1985		IMAX
DinoAliv	Dinosaurs Alive	2007	3D	GSF
Dolphins	Dolphins	2000		MFF
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI
Everest	Everest	1998		MFF
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
FlyMons	Flying Monsters 3D	2011	3D	NGD
FMTTM	Fly Me to the Moon	2008	3D	K2
FON	Forces of Nature	2004		NGD
FOTB	Flight of the Butterflies	2012	3D	SKF
FSOS	Four Seasons of Shiretoko	1988		unk
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF
GP	Greatest Places, The	1998		MFF
HCBTD	Hearst Castle: Building the Dream	1996		NGD
Hobbit1	Hobbit: An Unexpected Journey, The	2012	3D	WB
HOTB	Hurricane on the Bayou	2006		MFF
HumanBod	Human Body, The	2001		NGD
JGWC	Jane Goodall's Wild Chimpanzees	2002		MFF
JIAC	Journey into Amazing Caves	2001		MFF
JTM	Journey to Mecca	2009		SKF
L&C	Lewis & Clark: Great Journey West	2002		NGD
LastReef	Last Reef, The	2012	3D	GSF
LBC	Light Before Christmas, The	2008		CGI
LivingSe	Living Sea, The	1994		MFF
LOF	Legends of Flight	2010	3D	K2
LOLL	Legend of Loch Lomond, The	2002		SKF
Meerkats	Meerkats 3D	2012	3D	NGD
MOE	Mysteries of Egypt	1998		NGD
MOF	Magic of Flight, The	1997		MFF
MOTGL	Mysteries of the Great Lakes	2008		SN
MOTN	Mystery of the Nile	2005		MFF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PolarExp	Polar Express: An IMAX 3D Experience, The	2004	3D	WB
RATW	Ride Around the World	2006		GSF
Rescue	Rescue 3D	2011	3D	K2
Rheged	Rheged: The Lost Kingdom	2000		unk
RME	Rocky Mountain Express	2011		SLC
ROF	Ring of Fire	1991		MFF
ROTG	Rise of the Guardians	2012	3D	DWA
ROTLA	Raiders of the Lost Ark	2012		PPC
SAA	Shackleton's Antarctic Adventure	2001		NGD
SC	Storm Chasers	1995		MFF
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3D	3DED
SFTGS	Search for the Great Sharks	1992		MFF
Sharks3D	Sharks 3D	2004	3D	3DEL
Skyfall	Skyfall	2012		COL
SpacJunk	Space Junk	2012	3D	K2
SU	Straight Up: Helicopters in Action	2002		SKF
SVTS	Santa Vs. The Snowman	2002	3D	IMAX
TA	Tornado Alley	2011	3D	GSF
ToFly	To Fly!	1976		MFF
TTA	To the Arctic	2012	3D	MFF
UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D	K2
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
WildOcea	Wild Ocean	2008	3D	GSF
WilDream	Wildest Dream, The	2010		NGD
WS3D	Wild Safari 3D	2005	3D	NGD
WTTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D	GSF
ZionCany	Zion Canyon (aka TOTG)	1994		BFI

December 2012 Bookings Count

#	Film	#	Film	#	Film	#	Film
40	TA	6	SVTS	2	BTBW	1	HumanBod
30	LastReef	6	WildOcea	2	Everest	1	JGWC
25	Skyfall	5	CRA	2	FMTTM	1	JTM
23	FlyMons	5	DinoAliv	2	FON	1	LOLL
21	Hobbit1	5	FightPil	2	L&C	1	MOE
20	RME	5	LOF	2	MOF	1	ND
20	SeaRex	5	PolarExp	2	Niagara	1	OW3D
17	FOTB	5	Sharks3D	2	RATW	1	Ozarks
15	AirRacer	4	JIAC	2	ROTG	1	Rheged
14	Rescue	4	ROF	2	SAA	1	SC
12	SpacJunk	4	UWT3D	2	ToFly	1	SFTGS
9	LBC	3	Animalop	1	Alamo	1	SU
9	MOTGL	3	Arabia3D	1	Amazon	1	VOTDS
8	Mummies	3	GP	1	Bears	1	Vulcania
8	SeaMonst	3	HOTB	1	CV	1	WATE
7	DPTP	3	LivingSe	1	D&W3D	1	WilDream
7	GCA	3	ROTLA	1	DIA	1	WS3D
7	Meerkats	3	TTA	1	FSOS	1	ZionCany
6	Dolphins	3	WTTR3D	1	GC		
6	MOTN	2	AfricAdv	1	HCBTD		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Entertainment Distribution Ltd. **3DED**
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3D Entertainment Films Ltd.
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Weybridge, Surrey KT13 8AH UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

Alchemy Studio
5 North Terrace
Maplewood, NJ 07040 USA
Tel: 201-499-7818
www.alchemystudio.com

AMC Entertainment Inc.
920 Main St.
Kansas City, MO 64105-2017 USA
Tel: 816-221-4000
Fax: 816-480-4617
www.amctheatres.com/

Arcane Pictures
20 Clarendon Road
London, W113AB UNITED KINGDOM
Tel: +44-207-244-6590

Art Pictures Studio
Mosfilmovskaya street, 1
Moscow, RUSSIA
Tel: +8 495 933 36 28
Fax: +8 495 933 36 28
www.art-pictures.ru/

Atlantic Productions
Brook Green House
4 Rowan Road, Hammersmith
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www.atlanticproductions.co.uk

Autodesk
111 McInnis Parkway
San Rafael, CA 94903 USA
http://autodesk.com/

Barco NV
Noordlaan 5 - Industriezone
Kuurne, B-8520 BELGIUM
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Fax: +32 56 36 8486
www.edutainment.barco.com

BBC Worldwide
Media Centre, 201 Wood Lane
London, W12 7TQ UNITED KINGDOM
http://bbcearth.com/

BIG & Digital **B&D**
2900 Sunridge Heights Pkwy., #1218
Henderson, NV 89052 USA
Tel: 502-212-1559
http://biganddigital.com/

Big Films, Inc. **BFI**
1066 Boucher Crescent
Manotick, ON K4M 1B3 CANADA
Tel: 613-692-9856
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www.bigfilms.ca

Cincinnati Museum Center
1301 Western Avenue
Cincinnati, OH 45203-1127 USA
Tel: 513-287-7014
Fax: 513-287-7079
www.cincymuseum.org

Cinema Group, Inc. **CGI**
464 S. Ranch Drive
Alpine, UT 84004 USA
Tel: 801-772-0860

CJ CGV Co. Ltd.
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Seoul, 135-893 SOUTH KOREA
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www.cjent.co.kr

Columbia Pictures
10202 W. Washington Blvd.
Culver City, CA 90232 USA
www.sonypictures.com/

Cosmic Picture
270 Lafayette Street, Suite 710
New York, New York 10012 USA
Tel: 917-322-9609
www.cosmicpicture.com

Day's End Pictures, Inc.
10659 Cranks Road
Culver City, CA 90230 USA
Tel: 310-839-6736
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December Cinema Productions
Level 1, 462 City Rd
South Melbourne, Victoria 3205 AUSTRALIA
Tel: +61-3-9699 8911
Fax: +61-3-9699-8611
www.decembermedia.com.au

Downtown Independent Theater
251 S. Main Street
Los Angeles, CA 90012 USA
Tel: 213-617-1033
www.downtownindependent.com/

Giant Screen Cinema Association
26 Lakewood Landing Drive
Lake Anna, VA 23024 USA
www.giantscreencinema.com

Giant Screen Films **GSF**
990 Grove St., Suite 200
Evanston, IL 60201 USA
Tel: 847-475-9140
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www.gsfilms.com

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www.hmns.org

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POSITIONS SOUGHT

I am a former Theater Operations Manager from the Humphrey IMAX Dome Theater in Milwaukee WI. I was Operations Manager for 7 years, and before that I was the Senior Projectionist for 4 years. I learned IMAX projection operation from Jim Kral in Cincinnati, Ohio. I am familiar with the IMAX Dome Operations, Mach II reel unit, 5-level QTRU and dubber, DDP and AE1 audio reproducers. Although I have not participated in the IMAX Certification Training, I have performed both minor and major projection and audio repair while working with IMAX Technicians.

I'm currently an audio visual technician working in hotels; but no job has given me the satisfaction and enjoyment as working in an IMAX Theater. I am very eager to return.

I am willing to relocate, and would consider part-time work as long as the potential was there for full-time. Reference will be given upon request. Contact Brad Barnes at blbarnes@yahoo.com.

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SHORTS

Hobbit is first 48 fps feature

When it opens on Dec. 14, **Peter Jackson**'s ***The Hobbit: An Unexpected Journey*** will be the first mainstream feature in 50 years to be filmed and screened at a frame rate higher than 24 fps. (Ten Cinerama films, at 26 fps, and two Todd-AO films, at 30 fps, were released between 1952 and 1963.) *The Hobbit* will open in thousands of film and digital theaters, of which more than 600 digital screens will show it in 3D at 48 fps.

More than 315 IMAX theaters will play the film, including at least 58 IMAX digital theaters that will run it in 3D at 48 fps. At least 30 IMAX theaters will show 15/70 prints (all but four in 3D), and the remaining screens will run it in standard IMAX digital 3D at 24 fps. Sixteen institutional IMAX theaters are showing *The Hobbit*, including three dome theaters, but none at 48 fps. (All theater counts are based on information available at press time in early December. Additional theaters may be added by the opening date.)

Martin Freeman (center) stars in the title role of The Hobbit: An Unexpected Journey.

Warne Bros. Pictures

In August, **Warner Bros. Pictures** explained that the high frame rate (HFR) version could only be played on newer digital projectors equipped with **Texas Instruments**' "Series 2" DLP chips, hence the limited release. **Imax Corporation** spokesperson **Ann Sommerlath** told *LF Examiner*, "Along with others in the industry, IMAX is equipping select theatres around the world to be capable of projecting in HFR 3D to help deliver filmmaker Peter Jackson's creative vision," and that decisions on which theaters would show *The Hobbit in* IMAX HFR 3D "have been made in conjunction with Warner Bros. and the filmmakers." She added that "all new IMAX projection systems that are being shipped are 3D 48fps capable," and that the company "expect[s]" that the next-gen laser system will be as well.

At least half of the 58 HFR-capable IMAX theaters originally opened before Series 2 systems were available, and must have been upgraded for *The Hobbit*.

Jackson and several other major directors, including **James Cameron**, have become champions of HFR, saying that it provides "hugely enhanced clarity and smoothness," especially when the camera is moving. This is not news to giant-screen veterans who remember **Douglas Trumbull**'s Showscan system (5/70 at 60fps) or IMAX HD (15/70 at 48 fps). Those systems, introduced in 1983 and 1992 respectively, demonstrated the crystal clarity and lack of strobing that HFR provides, but never caught on, in part because of the expense and difficulty of running film at such high rates of speed. Digital capture and projection technology simplifies some of the issues surrounding HFR.

Skyfall opens big in IMAX

MGM's ***Skyfall***, the first film in the **James Bond** franchise to be released to IMAX theaters, opened on Nov. 8 in 320 domestic IMAX digital theaters, one day before its wide opening in about 3,200 conventional theaters. In its opening four-day weekend, it grossed $12.75 million in IMAX theaters, the sixth best opening for a DMR film, with a per-screen average of just under $40,000. The total domestic gross was $90.6 million, giving the IMAX screens 14% of the box office on about 9% of the screens.

The film opened one or two weeks earlier overseas, where it had grossed $14.5 million in 17 days in 127 IMAX theaters. As this issue went to press, the film had grossed nearly $800 million worldwide.

In IMAX theaters, the film was shown at the IMAX digital system's native 1.9:1 aspect ratio, instead of the 2.40 "scope" ratio in which it was seen on most conventional screens. **Imax Corporation** press materials touted this as "allowing audiences to see more of the image... further immersing them into the vast scale and scope of the film." However as British Web site BleedingCool.com pointed out (at tinyurl.com/imaxsky), the images Imax used to illustrate the difference were not taken from *Skyfall*, and were "specially chosen [to] make the 2.40:1 sample look cramped and claustrophobic, and the 1.9:1 image look better composed."

GSCA's new board members

The **Giant Screen Cinema Association** has announced the results of the election for its 2013 board of directors. The following people will serve two-year terms starting on Jan. 1, 2013.

Representing institutional theaters: **Glenn Shaver**, **Ontario Science Centre**; **Gordon Stalans**, **Tennessee Aquarium**; **Kim Cavendish**, **Museum of Discovery and Science**.

Representing commercial theaters: **Mark Bretherton**, **Worlds Biggest Screen**; **Berend Reijnhoudt**, **Omniversum**.

Representing Distributors: **Mark Katz**, **National Geographic Cinema Ventures**.

Representing Manufacturers/Suppliers/Other Related Businesses: **Toby Mensforth**, **Mensforth and Associates**; **Mike Lutz**, **Imax Corporation**; **Rick Gordon**,

*(see **SHORTS** on page 16)*